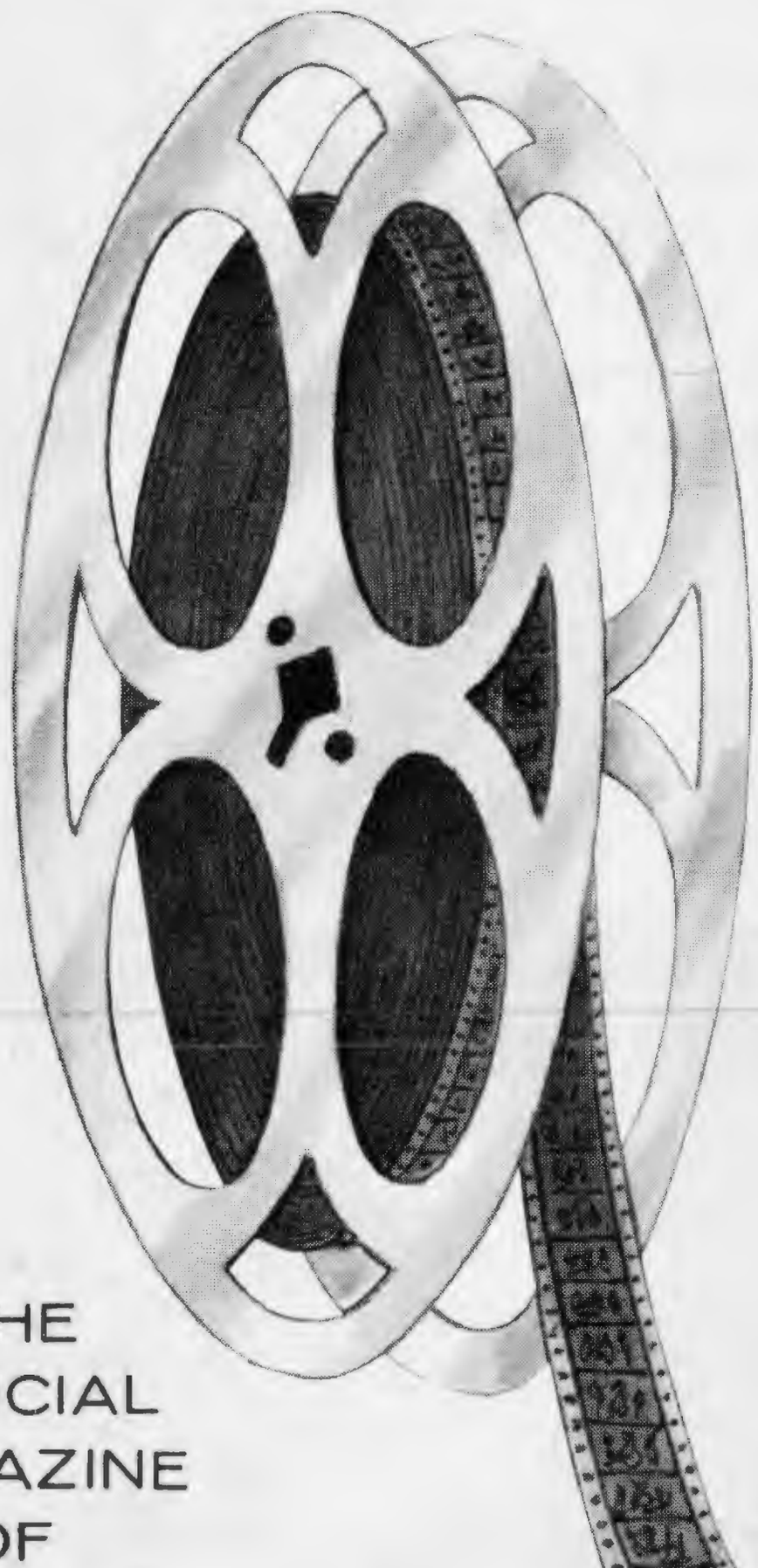
SQUARE DANCING

MARCH, 1976

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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

We have a very enthusiastic beginners' class going with very few dropouts so far. . . . we are just now beginning to wake up to the fact (driven home by your recent articles) that our old standard of 20 lessons just isn't enough to turn out a dancer who is proficient and self-confident enough to do average club level dancing immediately after graduation without getting discouraged and dropping out, so hopefully we will increase to the suggested 30 lessons.

Hooper Maplesden
Yreka, California

Dear Editor:

Here is more information for your file on the Square Thru figure. It appears to have been danced in Scotland as early as the year 1740. Jack McConachie's book "Scottish Country Dances of the 18th Century" (taken from a Manuscript dated 1740 in the Bodleian Library at Oxford) describes this figure as a "Chain of Four." Another old Scottish Country Dance book refers to the same figure

(*Please turn to page 47*)



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SQUARE DANCING

OFFICIAL PUBLICATION OF THE SETS IN ORDER AMERICAN SQUARE DANCE SOCIETY

VOL. XXVIII-NO. 3

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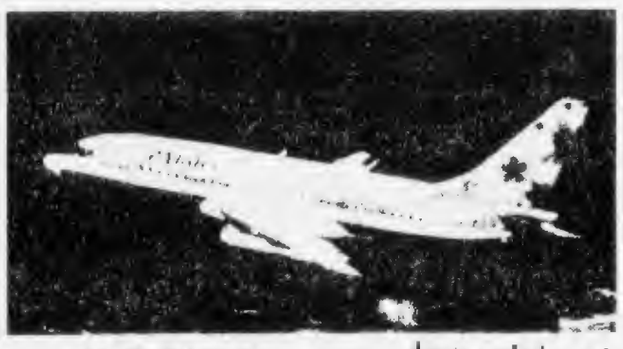
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RED HOT Line

POLL REVEALS INTERESTING STATISTICS: A questionnaire mailed out by SIOASDS to the presidents of 325 square dancer associations, 162 caller associations, 32 round dance teacher associations, all 88 members of LEGACY, the 25 members of the CALLERLAB Board of Governors, the editors of 156 square dance area publications and 16 members of the National Square Dance Convention Board of Directors shows that the average potential square dancer will want to dance once each week. The "once-a-weeker" got 53% of the poll. Twice a month showed 27%, twice a week 16%, and the remaining 4% showed anywhere from once a month to three times per week.

A second major point of interest had to do with an estimation of how far the potential dancer would want to go with his dancing. 33% of the returns indicated that the newcomer to square dancing would most likely find his place in a 75 Basics Club. While 30% estimated the majority would aim for the 75 + 10 category, 27% said that the Mainstream Club would draw the greatest number. 9% put their votes on a Basic 50 Club as appealing most to dancers coming into the field. Less than 1% suggested that new dancers would aim beyond Mainstream.

Much of value came from the poll which will be covered more in detail in a coming issue of SQUARE DANCING. A breakdown of the responses showed that 43% came from presidents of dancer associations, 26% from editors of square dance publications, 23% from presidents of caller associations, 5% from round dance teacher associations and 3% each from square dance suppliers and members of LEGACY.

CONVENTION UPDATE: At the moment the National Convention pre-registration count is approaching the 20,000 mark!

MOVING? Why chance missing a single issue of **SQUARE DANCING?** Most magazines (second class material) are not forwarded by the post office and are thrown away. If you'll let us know sixty (60) days before you move, we'll have time to re-direct your subscription. Just paste on your old label and fill in the form below. We're sorry, but increased costs of the magazines and postage will not allow us to replace back copies that have gone astray due to unnotified address changes.

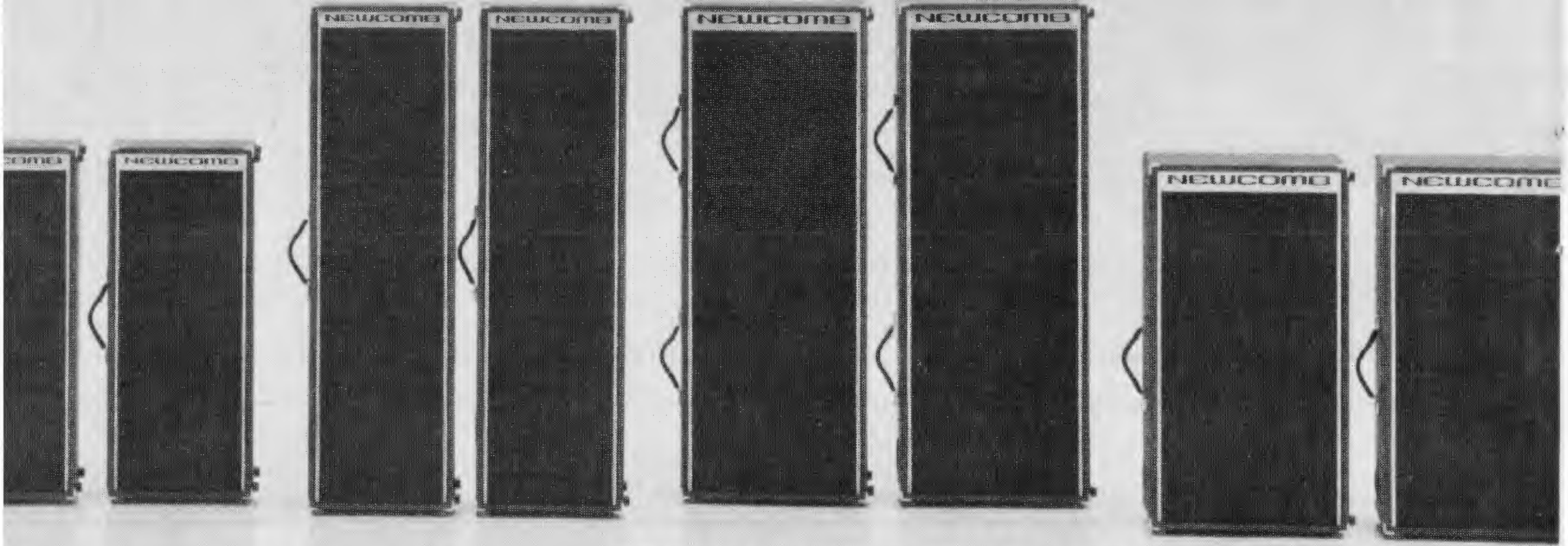
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AS I SEE IT

bob osgood

March, 1976

ALMOST EVERY YEAR, just about the time for Christmas holidays, or in the spring prior to class graduations, across our desk comes a stream of letters seeking suggestions for some award or gift that a club or a class can use as a tribute in saying "thank you" to their caller, teacher, club president or someone in the group who has unselfishly contributed so much to the group's enjoyment.

Perhaps you've noticed by now that the square dance activity is loaded with unsung heroes. It's not a bad idea, every once in a while, to make a special point of saying "thank you" to the current officers, to the club caller or to others who have given so much of their time and energies.

Not taking a thing away from them and remembering that we, too, here at Sets in Order, enjoy saluting others through our special Hall of Fame, Silver Spur awards, The Feature Caller, Caller of the Month and Paging the Round Dancer segments of this magazine, the real "thank yous" are the self-inspired feelings of satisfaction that each individual gets when he is *allowed* the opportunity of doing things for others.

Without square dancing many in our activity could have never had the opportunities to "give" of their time and energies. It's just the nature of the activity. So, maybe all of us this month should follow the lead of the Academy of Motion Picture Arts and Sciences and dole out our own Oscars—some to those special individuals in our clubs and associations who have worked so hard behind the scenes, but also in a rather unusual way thank those who have allowed us to call for them, to be their presidents, to serve on their committees and to share in the joys of square dancing.

"Thank you" is such a simple phrase but its worth is measured like diamonds when it expresses sincere appreciation.



IT STARTED LAST OCTOBER and prime movers John Fogg (left) and Charlie Naddeo (right) flank float designer René Tabaldo as they check the final sketches.

The Subject is Roses

SPEAKING OF PERSONS who deserve square dance Oscars, we'll have to place high on the list those who were involved in putting together the square dance float in the January 1st Tournament of Roses Parade in Pasadena.

The dream of a float has been with a number of the veteran square dancers ever since 1950, when an entry featured the late Jack Hoheisal and a square of youthful dancers. Attempts at having a square dance float in recent years were foiled at every turn. "Sorry, but all of the floats have already been assigned for this year" was a stock phrase. "We began to get the idea that they really didn't want a square dance float," explained Charlie Naddeo, one of the prime movers on this year's project. "Somebody on the committee had the old-fashioned idea that square dancing was still in the barn and we were determined to prove them wrong."

Finally, after almost giving up the idea for another year, John Fogg, another of the prime movers, learned this past October that one of the accepted sponsors had cancelled its float. "That was our cue," said John. "With some inside help and some fancy talking we were

able to convince the committee that we were a sincere group of citizens and that we could produce a top-notch product." Evidently that did the trick and the square dancers were given the go-ahead.

Now, most of the floats for this New Year's Day extravaganza are planned many months, sometimes a full year into the future. The square dancers had a scant three months to go and this included not only designing the float but the actual construction and raising $35,000. Undismayed, they rolled up their sleeves and started to work. The results you saw on your television screen.

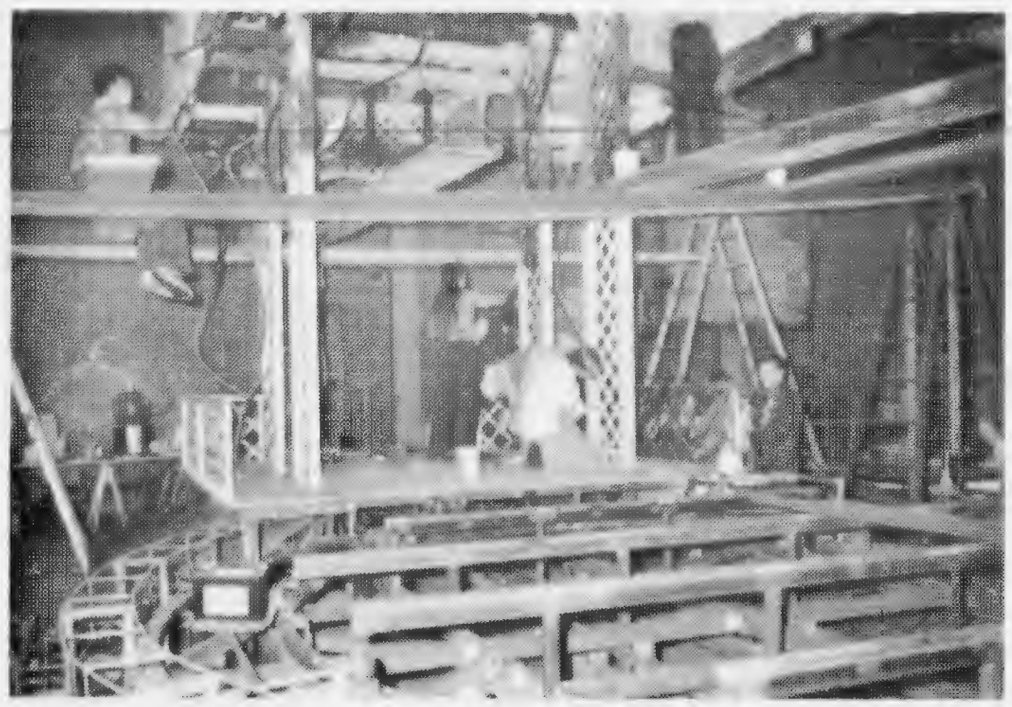
Professional float designers working with the float committee came up with a display that combined floral dancers in action along with a group of musicians also fashioned out of flowers. Pictures depicting a number of phases in the history of square dancing from the mid 1600s to the present formed a border across the top of the float.

Other than the professional construction, all the labor was donated by square dancers in the southern California area. Their job was primarily to put the finishing touches, including the flowers, on the float. According to pageant requirements, everything visible on one of these mobile displays must be some form of plant life. For this reason, the dancers and musicians fashioned out of paper mache were covered with petals. Their faces and the portraits along the sides of the float were covered by different colored seeds and much of this was put together more than a week before the parade.

Work got a little hectic as the final hours drew near and literally hundreds of dancers worked around the clock placing the thousands of camelias, orchids, roses and mums on the steel constructed chassis. Finally, just hours before parade time the most fragile of the blooms were attached to the float and the work was completed.

Once it was over those who shared in the work, as well as the many hundreds around the world who contributed their dollars to the project, could understandably give out with a sigh of relief. It was a big undertaking but it was indeed a labor of love—a job well done.

The float takes shape. (Top left to right) the framework is up. The paper maché dancers are put into place. Finally (bottom) the blooms are placed on the framework and at 4 AM New Year's morning the finished float is ready to go. The culmination of years of dreams and many hours of labor. —Photos by Bill Van Gorder and Becky Osgood









BIG Events of 1976

IF YOU'VE BEEN in the square dance activity for some period of time you perhaps can remember your first festival, weekend, convention or special dance away from your home club. Remember how thrilled you were, but at the same time a bit apprehensive, wondering if you would be able to dance well and if you'd really enjoy yourself? Well, you no doubt discovered that it was fun, that it stimulated your interest in and enthusiasm for square dancing even more and you were ready to plan for the next big event.

Square dancers spend the majority of their dancing time with their own home clubs; still an ever increasing number travel to other areas to participate in festivals, roundups, etc. For the convenience of those who are interested we have listed some of the big events of 1976. As you join with other square dancers at some of these affairs remember those who give of their time and energy to coordinate these events.

Mar. 5–6—Annual Azalea Trail Festival, Municipal Auditorium, Mobile, Alabama
Mar. 5–6—7th Annual Death Valley Dance, Furnace Creek Ranch, Death Valley, California
Mar. 5–7—2nd Annual S/R/D Festival, New Pavillion, Palm Springs, California
Mar. 5–7—Winter Wonderland Weekend, Sheraton Hotel, French Lick, Indiana
Mar. 6—Annual Blast, National Guard Armory, Brady Texas
Mar. 12—59ers Bicentennial S/D, Ramada Inn, Billings, Montana
Mar. 12–14—St. Patty's Fling, Hospitality Motor Inn, Fort Wayne, Indiana
Mar. 13—Allemanders Shamrock Swing, Auditorium, Melbourne, Florida
Mar. 13—Bicentennial Festival, Auditorium, Kerrville, Texas
Mar. 14—Skyway Squares 10th Spring Fling, M.M. Robinson Hi School, Burlington, Ontario, Canada
Mar. 19—Fun 'n' Sun Festival, Jr. College Cafe, Clearwater, Florida
Mar. 19–20—17th Tar Heel Square Up, Benton Convention Center, Winston-Salem, North Carolina
Mar. 19–20—3rd Annual Spring S/D, Convention Center, Myrtle Beach, S.C.
Mar. 19–20—Annual El Paso Festival, El Paso, Texas
Mar. 20—10th Annual duPont ORA Spring Swing, Bell Municipal Auditorium, Augusta, Georgia
Mar. 20—14th Annual S/D Festival, National Guard Armory, Greenville, Mississippi
Mar. 20–21—Square Dance Fiesta, Kern Co. Fairgrounds, Albert Goode Auditorium, Bakersfield, California
Mar. 21–26—Callers' College, Holiday Inn, Waycross, Georgia
Mar. 26–27—Cottontown Hoedown, Cook

MONTHLY LISTINGS

Each issue of SQUARE DANCING magazine (with the exception of this one) carries the current calendar of big square dance events around the world. Listings are run in the month preceding the event and in the month in which the event is to be held. This calls for an early deadline. As an example, July listings need to reach us by April 1st and will appear in the June and July issues of the magazine; a June listing received by April 1st would appear in the June issue only.

Convention Center, Memphis, Tennessee
Mar. 26–27—7th Annual Maple Sugar Festival, High School, Burlington, Vermont
Mar. 26–27—Shasta Cascade S/R/D Jamboree, Civic Auditorium, Redding, Ca.
Mar. 27—Grand Promenader S/R/D Festival, Bridgewater, Virginia
Mar. 27—KSDA 12th Annual Spring Jubilee, City Auditorium, Manhattan, Kansas
Mar. 27—Annual S/R/D Festival, Roncalli Hi School, Omaha, Nebraska
Apr. 2–3—Annual Strawberry Festival S/D, St. Joseph's Gym, Ponchatoula, Louisiana
Apr. 2–3—26th Annual S/D Festival, Civic Center, Dodge City, Kansas
Apr. 2–3—23rd Alabama Jubilee, Municipal Auditorium, Birmingham, Alabama
Apr. 2–3—28th Annual S/R/D Festival, Belle-Clair Exposition Hall, Belleville, Il.
Apr. 3—S.W. Oklahoma Federation Festival, Hollis, Oklahoma
Apr. 3—29th Annual NEOSDA Festival, Civic Center, Tulsa, Oklahoma
Apr. 3—Virginia Reelers 22nd Annual Festival, Henley Jr. Hi School, Crozet, Virginia
Apr. 9—"Spirit of '76" S/D, Jefferson Co. Fairgrounds, Denver, Colorado
Apr. 9–11—Spring Festival, Spring Creek Dude Ranch, Hickory Valley, Tennessee
Apr. 11—Bicentennial S/D Jamboree, Capital Centre, Landover, Maryland
Apr. 18–24—8th European S/R/D College, Chiemsee, Germany
Apr. 23—8th Promenade, Barrie Collegiate, Barrie, Ontario, Canada
Apr. 24—14th Annual S/D Festival, Clinton School System, Clinton, New York
Apr. 24—Pitipat S/D, Luckenbach, Texas
Apr. 25—April Abun Dance, Hearthstone Manor, Depew, New York
Apr. 26—Bicentennial Ball & Spring Festival, Tyre Hi School, Seattle, Washington
Apr. 29–May 1—Manitoba Crocus Festival, Marlborough Hotel, Winnipeg, Manitoba, Canada
Apr. 30–May 1—8th Annual Rhododendron S/R/D Festival, Municipal Auditorium, Eureka, California
Apr. 30–May 1—23rd Magic City Hoedown, Ramada Inn, Billings, Montana
Apr. 30–May 2—29th Silver State S/D Festival, Centennial Coliseum, Reno, Nevada
May 1—Official Nite Owl Dance, 1st Methodist Church, Cheyenne, Wyoming
May 1—18th Annual Dance-O-Rama, University Campus, Brockport, New York
May 2—2nd Annual Roundup, St. Joseph's By the Sea Hi School, Staten Island, New York
May 7–8—1st Annual Grand Strand Jubilee, Convention Center, Myrtle Beach, S.C.
May 14–15—Tulip Time Fest. S/D, W. Ottawa Hi School Gym, Holland, Michigan
May 14–15—N.W. Michigan Council 21st Spring Festival, Hi School Gym, Traverse City, Michigan
May 20–22—T&D 15th Annual S/R/D Convention, McMaster University, Hamilton, Ontario, Canada
May 28–30—4th Annual Spring River Dance, Optimist Club Bldg. Hardy, Arkansas
May 28–30—Chetco Swingaroo's 16th Annual Azalea Festival, Brookings, Oregon
May 28–30—Spring S/R/D Festival, Ingleside Inn, Staunton, Virginia
May 30—Memorial Day Weekend, Lionshead Resort, W. Yellowstone, Montana
June 4–5—4th Tennessee State Festival, Civic Center, Jackson, Tennessee
June 4–7—10th New Zealand Convention, Tauranga, New Zealand
June 11–12—25th S/D Convention, Worthington, Minnesota
June 12–13—9th Annual Gold Digger's S/D, Miner's Breakfast and Gold Panning, Fairgrounds and Diggin's, Yreka, California
June 18—Trail Dance, High School, Loveland, Colorado
June 18–19—10th Annual Mountain Style S/D Festival, Hoedown Island, Natural Bridge State Park, Slade, Kentucky
June 18–19—Washington State S/D Festival, Capital Pavilion, Olympia, Washington
June 22—Red Boot Roundup Trail Dance, Tulare Co. Fairgrounds, Tulare, California
June 24–26—25th Annual National S/D Convention, Convention Center, Anaheim, California
June 29–July 4—4th of July Week, Lionshead Resort, W. Yellowstone, Montana
July 2–3—Bicentennial S/D Weekend, Zephyrhills, Florida
July 2–4—10th Annual State S/R/D Convention, Sitka, Alaska
July 6–10—6th Annual Jekyll Island Fun Fest, Convention Center, Jekyll Island, Georgia
July 9–11—8th Annual Leadership Seminar, Central Washington State College, Ellensburg, Washington

July 19—Nite Owl Dance, Community Hall, Santa Magarita, California
July 23–24—1st Annual State S/R/D Convention, Onandaga Country War Memorial, Syracuse, New York
July 25–30—Callers' College, YWCA, Hot Springs, Arkansas
Aug. 6–7—4th Annual Dogpatch S/D Festival, Convention Center, Dogpatch, Arkansas
Aug. 7—Summertime Special, Spring Creek Dude Ranch, Hickory Valley, Tennessee
Aug. 9–14—23rd Annual B.C. S/D Jamboree, Penticton, B.C., Canada
Aug. 13–14—Monterey S/D Festival, Martin Luther King Jr. High School, Seaside, California
Aug. 15–20—RoundARama Institute, Memorial Union, Indiana University, Bloomington, Indiana
Aug. 20–21—Metropolitan N.O. S/R/D Festival, New Orleans, Louisiana
Aug. 22—Callers' Seminar, Braniff Place Hotel, New Orleans, Louisiana
Aug. 28—Worms Backfish Festival and Crackers Dance, Heidelberg, Germany
Sept. 3–5—11th Annual Western S/D Festival, Natural Bridge State Park, Slade, Kentucky
Sept. 11–12—12th Annual duPont ORA Fall Roundup, Bell Municipal Auditorium, Augusta, Georgia
Sept. 16–18—7th Annual S/R/D Festival, Convention Center, Myrtle Beach, South Carolina
Sept. 18–25—Septemberfest, Kentucky Dam Village State Park, Gilbertsville, Kentucky
Sept. 24–26—Fun Weekend, Granada Resort, Osage Beach, Missouri
Sept. 25—59ers Annual Harvest S/D, Ramada Inn, Billings, Montana
Oct. 1–3—5th Annual Flaming Leaves S/D Festival, Olympic Arena, Lake Placid, New York
Oct. 22–24—SquarEsta Weekend, Vandenburg Inn, Santa Maria, California
Oct. 30—KSDA 5th Annual Fall Jubilee, Fort Hays Ballroom, Hays, Kansas
Nov. 26–28—3rd Mid Atlantic Fest, Chalfonte-Haddon Hall, Atlantic City, N. J.

The 1976-1977 Square Dancer's Directory

THE ANNUAL WORLD GUIDE of square dancing will appear in the August issue of SQUARE DANCING magazine. Designed for the sole purpose of providing a means of communication for square dancers seeking information about their favorite hobby, this Directory is not to be construed as a commercial mailing list. While the final deadline for all listings is June 1st, we urge that listings and changes be sent to us prior to that date in order to give us ample time to prepare the Directory.

Association Officers: All Dancer, Caller and Round Dance Leader Association presidents or official representatives are listed in the Directory. Please be sure you send in the name and address of the new president or representative as soon as elections are held in your association. If we have missed any associations, please submit the information to us as soon as possible in order that the Directory be kept current. All association presidents will automatically receive regular issues of the Gavel and Key Newsletter.

Area Publication Editors: While publication editors do not change as often as association presidents as a rule, nevertheless please be sure that we have the correct listing for your publication.

Information Volunteers: Please send us a confirmation card if you are still willing to serve as an Information Volunteer. Area Volunteers are dedicated members of The Sets in Order American Square Dance Society who offer their services to provide information about square dancing in their area. *New listings of area volunteers will be assigned only where vacancies occur.*

All Directory information should be sent to SQUARE DANCING—Directory Service, 462 North Robertson Boulevard, Los Angeles, California 90048.

AN SIOASDS SPECIAL

Dear Not-So-New Dancer,

LAST MONTH we passed along some advice from veteran dancers aimed at those of you about to complete your square dance lessons. This month we have a few more questions and a variety of answers.

Question: With graduation only a couple of months away, how do we decide what club to join?

From **B.L.**: *In our instance it wasn't so much a matter of choice as it was a hope that we would be invited into the one club in our area. Fortunately all those from our class who wanted to join were invited.*

From **J.K.D.**: *About the time our class was set for graduation we had blanket invitations from a half dozen clubs in the area to come and spend an evening dancing. This was a good method for us to determine what club seemed to fit our needs based on the dancing night, friendliness of the members, etc. This idea of having a choice was great. Since our graduation, the clubs in our area have provided a series of "free tickets," which are handed out to class members. Each one is good for one evening of dancing at the participating clubs. This idea has really caught on.*



Never leave a square before the tip is over—it just isn't done.

Question: How do you bridge the material gap between class and club?

From **S.H.**: *In our area the callers run a number of workshops. These are intended primarily to keep dancers up-to-date with new material with the idea that club dances would concentrate on party dancing and the workshop would predominate in teaching. When a new class is about to graduate some of these workshops put on special evenings that are designed to teach any of the new movements that are being done currently in our area but which might not have been taught in class.*

From **A.G.**: *For what it's worth, our concept of class was not just to learn a bunch of basics. In looking back now I can see that our club concentrated on teaching us* how to think like dancers, *how to react automatically and learn the simple fundamentals of square dancing. Once we had this down pat we found that it was a fairly easy matter to learn new movements quickly. We have always been grateful that we were taught good timing, the importance of moving to music and something about*

body mechanics. We graduated more than 14 years ago and these lessons we learned still stand us in good stead.

Question: As an experienced dancer, what important rules of etiquette would you pass along to those about to graduate?

From **H.L.**: *No matter how long we square dance we will always appreciate the people in a square who will let the caller do the teaching. We've had experiences where relatively new dancers have tried to explain to the others of us exactly where we were to go, what we were to do and how we were to do it. Needless to say, we don't appreciate it.*

From **G.N.S.**: *Being a good guest is one of the first requirements of a dancer. As you visit different clubs make sure that your style of dancing coordinates with what the majority of the club dancers are doing. If somewhere along the line you picked up a bad dancing habit, don't force it on the others in the square. There is nothing that will mark you as an inexperienced dancer quicker than this.*

From **B.R.**: *There is absolutely no excuse in the world for anyone to leave a square during a dance. Oh, I should say, that barring health problems there is no excuse. We have made it a point to never try to beg anyone to come into a square with us if they prefer to sit out. Each person knows best how to pace himself, and certainly, if while we are dancing someone in the square feels ill, we consider that a good excuse and along with the others in the square, will find a substitute to come and fill in.*

Question: What if there isn't a good club in the area?

From **M.Z.**: *Long before our class completed its lessons we began thinking in terms of converting it into a club. This was an ideal situation and we feel fortunate that our caller/teacher had the time available to stay on with us as a club caller.*

GOOD S/D MANNERS by FRANK GRUNDEEN



No matter how well you understand the caller's instructions, try to avoid being a "policeman."

From **N.M.**: *The year we took lessons there were several classes in our area and the callers got together and encouraged us to combine into one club. This has proved to be a good solution for us.*

From **K.P.K.**: *We had the unusual situation of having a graduating class that was several times larger than the club that sponsored us. Because the new dancers outnumbered the old timers it simply became "our club" and* the veterans joined us. *The caller geared the dancing to our level and as far as we can tell everyone had a great time.*

☆ ☆ ☆

Thanks to all of you who have sent in questions as well as those of you who have given us your answers. In another month we will be reaching that time of year when most classes will be graduating. If you have anything that you would like covered before graduation, drop us a line.



Elwyn and Dena Fresh at Pea Ridge National Park are strong boosters of heritage dancing.

The Heritage Dancers of Arkansas

DURING RECENT MONTHS the pages of SQUARE DANCING have been filled with suggestions, research reports and hopeful encouragement that dancers all across the country would take a personal interest and make plans to actively participate in the country's Bicentennial celebrations. We have been delighted in hearing from so many of you who have sent in letters telling of plans being made for your own area celebrations.

One group in particular has jumped wholeheartedly into this project and we thought you would enjoy reading about their involvement. The group, which appropriately calls itself "The Heritage Dancers," is under the direction of Dena and Elwyn Fresh who have been teaching recreational dance for the past 25 years, years filled with happy dancing, devoted dancers and a continuing dedication to preserving our American dance heritage.

"Home" for the Heritage Dancers is Bella Vista, a sleepy little town nestled in the hills of Arkansas. In the spring of 1974 the group was formulated from a round dance class. Sixteen dancers elected to go on after graduation to explore the mixers, waltzes, quadrilles and contras that were representative of those enjoyed by their forefathers. Eventually they adopted the club name of Heritage Dancers and formed a group of 34 members who dedicated themselves to preserving a legacy.

The group has concentrated on dances of the civil war period. So far it has given several Bicentennial performances portraying the story of this segment of our history in dance. We asked Dena to fill us in on their program format. . . .

"The dancers laugh, cry, shout and pantomime the dance as I narrate it. I tell the audience, 'I am the Past and the Present. Pretend with us. Close your eyes and when you open

(*Please turn to page 64*)

On the green at Pea Ridge National Park, the Heritage Dancers break from a circle into a running set.



History of the U.S.A. in Dance

The Old Waltz Quadrille Warrants a Prime Spot on a Bicentennial Program

WHETHER YOUR GROUP is one of many planning a Bicentennial pageant this year, or whether you are a club member or caller looking for some way to bring the Bicentennial idea into your own club dancing, you've probably already given thought to including some of the contras, running sets and play parties that have appeared during the recent past in this magazine.

From this point on we're going to add a few ideas from time to time that might fit well into your program. Here's a starter.

The old Waltz Quadrille is definitely an American dance form that should not be ignored. While danced in a square formation, the beauty of the waltz lends a special aura to the dance that provides not only joy for the dancer, but also provides a sense of satisfaction to the viewer.

There are available a number of traditional waltz quadrilles and several more recent patterns that fit into the contemporary scene. We'll include the write-up of at least one of the latter in the workshop section of this issue. We suggest that if you're interested in learning just one typical waltz quadrille you consider this one which was an every-dance-night "must" in the mining camps of Colorado.

The dance "First Couple Down Center" traditionally appeared as the second part of a five part singing quadrille series. Few dance evenings in the early days would be complete without all five parts. So familiar were the dances and the lyrics that it was not uncommon for the dancers to sing right along with the caller.

One advantage of using this particular quadrille is that a record with complete instructions is available. Here, briefly are the calls and the dance description.

WALTZ QUADRILLE

Record: Lloyd Shaw 1005
First couple down center and there they divide
The gent he goes left lady the other side
Now honor your partners and don't be afraid
To dip to your corner and waltz promenade

The first couple waltzes (in open position) down through the center of the set and passes through the third couple. As they separate the man goes to the left and the lady to the right and both waltz around the outside and back to place. As they meet, each makes a deep bow to the other and at the same time the other couples bow low to their partners. Each man turns and bows to the corner lady, takes her in regular dance position, dips back (on man's left) and waltzes her around the set. It is important that each couple keeps its relative position while waltzing and that each follows the exact path of a promenade, rotating always to the right to keep from breaking the symmetry of this path. Each must be back in place in time for the next call. Each gentleman now has a new lady beside him. The first couple (with a new lady) repeats the above pattern. After dancing the whole dance four times (once with each lady) each man has his partner back. The call continues with "Second couple down center, etc."

Allow yourself plenty of room to do the figure. While a 12 foot square is usually adequate for a normal contemporary square, allow yourself a 16 foot square in order to accomplish a wide, turning waltz promenade. If you're fortunate enough to use live music, let your musicians continue on for several measures after the quadrille pattern has been completed so that the dancers can do their own variations of free waltzing to fill your dance floor.

You might just discover, after trying this one out as a Bicentennial pattern, that your dancers enjoy it enough to use it, as the old-timers did, for the last dance of the evening.

HOW WE DANCE





WHEEL and DEAL RIGHT and WRONG

FOR SOME UNKNOWN reasons basic movements have a way of deteriorating by the addition of one area variation here and another there. Sometimes it's difficult to recognize the original basic due to the changes that have occurred through improvisation along the way.

Through usage, virtually every basic has come to have a standard pattern and this standard is important in that it allows the dancers, sometimes away from their home club and familiar surroundings, to relax in the knowledge that the basics they do are done exactly in the same manner wherever they may be dancing. This knowledge allows them to feel comfortable as visitors in a strange club or when taking part in an area festival or convention.

Coincidentally, a standard method of doing a movement allows a caller to use "tools" that he can depend upon. If he knows that a do sa do starts with two facing dancers and ends, after doing a back-to-back traffic pattern in an established number of steps, with the same two dancers facing each other, he can then utilize this movement with confidence in such a way that it blends with the next movement.

Often it's the little things that make a difference from a dancer's standpoint. As a very













simple example take the call Wheel and Deal (Basic 62). Starting from a line of two couples facing in the same direction (1) the couple on the dancer's left end of the line will move forward slightly (2) as a means of clearing room for the other working couple. As both couples wheel 180° into position (3) and the original left end couple moves behind the original right end couple (4) to end with one couple behind the other (5), it's interesting to note the part that the joined hands have played in the movement.

By simply taking adjoining hands (lady's hand resting on the man's) and bending the elbows slightly so that the forearms are touching from elbow to wrist and are horizontal to the ground, a simple pull or push pressure (usually by the man) serves to direct the dancers. Immediately upon completing the maneuver the dancers can easily release the single handhold for a double pass thru or whatever movement might come next.

If the original line of four had just passed through another line of four, hands would not be joined. For this reason the simple side-by-side handhold support is an easy one to get into. On the other hand, moving into Varsouviana position (6) for the brief four step Wheel and Deal proves not only to be unnecessary, but awkward. After going through the Wheel and Deal (7) and ending with one couple behind the other (8) the double handholds must be released. Working from the Varsouviana position this quite frequently is an uncomfortable and awkward maneuver. The same thing applies when the dancers move into promenade position (9). While the turning portion of Wheel and Deal is not the problem (10), the fact that there are two hands joined at least partially across the partner's body does make it more involved to release in time to follow the next movement.

The awkwardness of these two handholds becomes even more apparent when dancers start a Wheel and Deal from a two-faced line and end with couple facing couple and are expected to do a right and left thru, ladies chain or square thru.





When in doubt relative to the standard method of doing a basic, check your caller, or refer to your Basic Movements Handbook.

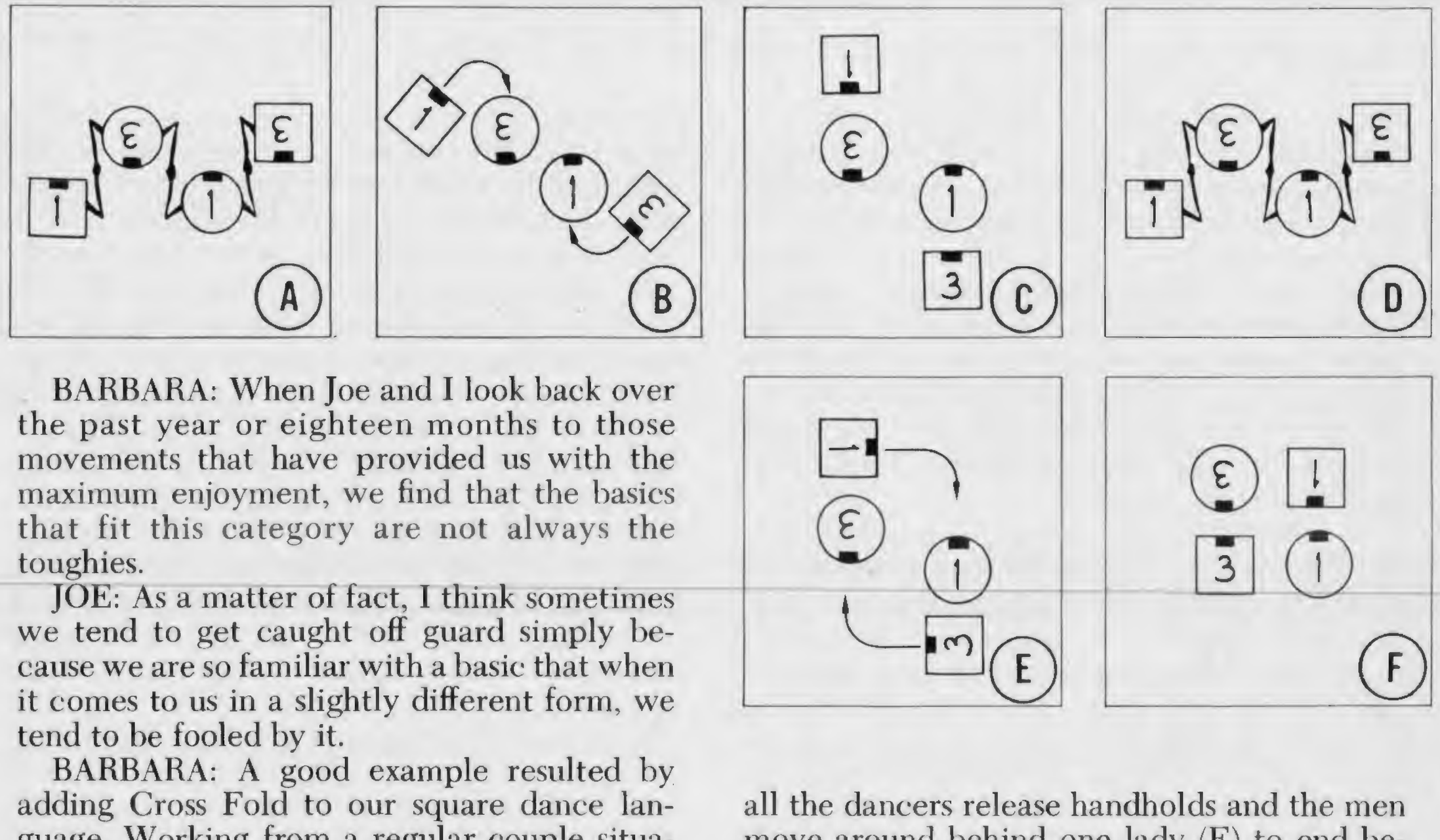
TAKE A GOOD LOOK

a feature for dancers



JOE BARBARA

Cross Fold turns a simple garden variety basic into a challenge.



BARBARA: When Joe and I look back over the past year or eighteen months to those movements that have provided us with the maximum enjoyment, we find that the basics that fit this category are not always the toughies.

JOE: As a matter of fact, I think sometimes we tend to get caught off guard simply because we are so familiar with a basic that when it comes to us in a slightly different form, we tend to be fooled by it.

BARBARA: A good example resulted by adding Cross Fold to our square dance language. Working from a regular couple situation where the man and lady are facing in the same direction and one simply folds to face the other, the movement is so simple that it is apt to be deceptive. However, when you change the formation a bit a simple fold becomes more complicated.

JOE: Let's take a look at a regular men fold from an ocean wave setup (A). As the movement starts the men (on the ends of the wave) drop hands and start to move around to stand behind the ladies. At the same time the ladies drop hands (B). At the end of the movement (approximately 4 steps) the dancers are in an offset formation (C).

BARBARA: Now, take a look at men Cross Fold. Starting from the same ocean wave (D) all the dancers release handholds and the men move around behind one lady (E) to end beside this same lady and facing the other lady (F).

JOE: As Barbara said in the beginning, there is nothing really tough about this figure, but it's the type of movement that often catches even the more experienced dancers off guard.

BARBARA: In future months we hope to hit more of these standard movements that tend to give even experienced dancers a bit of trouble. Next month we plan to talk about the Quarterly Movements selected for April, May and June by the special committee in CALLERLAB. If you have any troublesome standard basics you would like us to take apart, please let us know.

The Dancers Walkthru

"MIXUP" GOOD FOR PARTY FUN

THE MARCH WIND DOTH BLOW . . . and it tends up scrambling the names of some well-known singing calls and round dances. Print, type, ditto or mimeograph enough copies of the following list (or, better yet, make up your own list with dances familiar to your club) and hand them out, along with pencils, during an intermission or at the refreshment period. Depending on the size of your group, you could make one per person, one per couple or one per square.

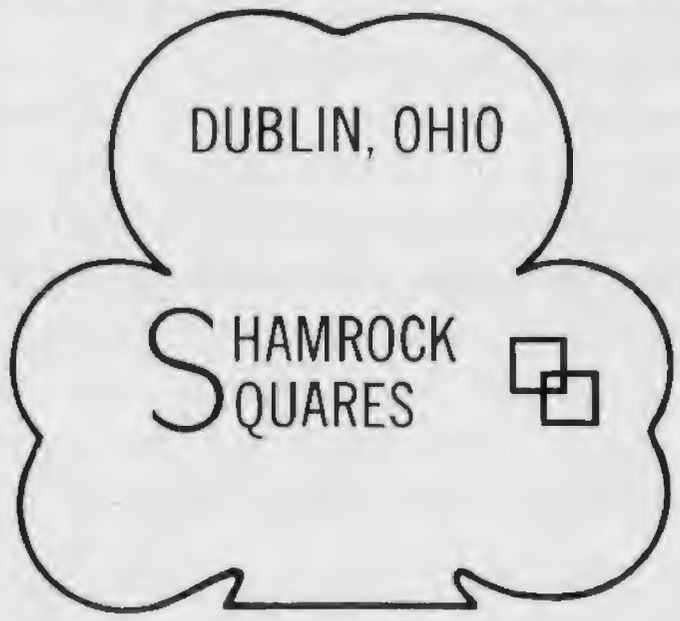
Set a time limit or "call time" when the first completed list is turned in. Read the correct answers out loud and award prize(s) if you wish.

Here are some suggested scrambled titles of dances, along with the answers:

1. ELT A LESIM EB UROY RALEBUML
2. YM DAINANI RILG
3. EHS VELSO EM LAL EHT YAW
4. NIGS ISGN A GONS
5. SHOW ROYU DALY DEFIRN
6. SUPYOHEC LAPKO
7. ROF NOEC NI YM FILE
8. ENERG SEEY
9. SIT A INS OT LELT A ILE
10. HOTGINN DULOC EB RIFEN
11. RUYO WON CAKB RAYD

We've inverted the answers (over on the right) just to keep things interesting. Have you a good party game or stunt that you would like to pass on to others? We are always on the lookout for good ideas for party fun.

BADGE OF THE MONTH



Looking at the name of the town where this club dances—Dublin—it's easy to see how it selected its club name, the Shamrock Squares. Just a little bit of Ireland in the center of the United States portrayed by the outline of a shamrock for the club badge.

Members invite visitors to dance with them any first or third Saturday at the Indian Run Elementary School and extend a Happy St. Patrick's Day to all.

ANSWERS: How did you do? Check your answers with the list below. 11 correct is phenomenal; fewer than 6 is not too good.

1. (Let A Smile Be Your Umbrella)
2. (My Indiana Girl)
3. (She Loves Me All The Way)
4. (Sing Sing A Song)
5. (Who's Your Lady Friend)
6. (Chopsey Polka)
7. (For Once In My Life)
8. (Green Eyes)
9. (It's A Sin To Tell A Lie)
10. (Nothing Could Be Finer)
11. (Your Own Back Yard)

SITUATIONS . . .
CURES NEEDED

IT HAS BEEN LEARNED over the years that when something occurs in one area, it is bound to pop up someplace else. Nothing which happens is unique only to itself or to one club or to one person.

Following are some actual situations received by letter. The names and locations have been deleted and the situations abbreviated due to space. Perhaps part of this will sound familiar to you and if you have been through some of these things, you may have ideas to share. We welcome your thoughts to pass along to other square dancers.

SITUATION: We have danced for many years and due to a change in business have recently relocated in another state. In our new town there are four small clubs with three additional small clubs within a radius of about a dozen miles. There are never more than three squares present at any one dance although we understand that in past years most of the clubs had memberships of better than ten squares. We find little cooperation among the callers and poor attendance at the association meeting. When we have tried to make suggestions to the association, we have been put in our place.

DISCUSSION: Evidently enthusiastic square dancers have run into a sensitive area of personal feelings and responsibilities. Their proven ability of being active in the hobby in their former area is probably meeting some resistance because they are newcomers and folks do not as yet know them. It may be wise to tone down enthusiasm and replace it with a soft-sell approach until they are accepted into the community. Then they may be in a good position to offer the shot in the arm needed. They may find many ways of encouraging new beginners' classes or refresher courses to entice back some of the former membership. Their interest in club committee work may be what is needed to bolster sagging spirits by too few to carry the load. They may be able to instigate visitations to other local clubs, perhaps sparking an interest in regular crosstown visiting. As the clubs prosper, the clubs themselves may be interested in encouraging members to step into responsible positions in the association and thus promote its cooperative growth. A great deal of patience will be needed here. Willingness to drop good ideas here and there and watch them blossom slowly will pay off. Just quietly setting a good example will be a good beginning.

SITUATION: The last class I graduated was not sponsored by any particular club and I have discovered that many of the graduates are now floundering, not knowing where to dance or what is to become of them.

DISCUSSION: This situation arises again and again and any solution revolves around many factors. How much square dancing is available in the area? Are there open clubs to which these dancers can go? If so, it may take some encouragement and planning on the part of the caller or of experienced dancers to get together a number of the new graduates so that they can go together to the dance and feel more secure in the surroundings. If a club has sponsored a class there is always the question, will the entire class be accepted into club membership? Some callers have handled this by having an intermediate group always in process which meets on a different night from both the class and the regular club. All class graduates are invited to attend the intermediate group for as long as they wish. Some dancers find this an excellent stepping stone between class and club; others find it as high a plateau as they ever wish to go. It also provides a function for people who find they can only dance occasionally.

If a club is very, very large it can absorb a smaller class with relatively little difficulty, mixing the newer dancers in squares with more experienced people so that everyone becomes acquainted and the newcomers adjust more rapidly to the calling. This same situation in some instances has worked well in reverse. A very large beginners' class has graduated into a very small club. Because of its

size and because they all know each other, they feel at home.

Sometimes new graduates who leave class for a multiple club caller situation find a problem. Not only are the voices and the style of calling new, but frequently basics totally unfamiliar to them are used. In this situation it would be helpful if all the callers could be given a list of the terms which the class knows. In this way each caller could use these familiar calls, varying the position, etc., and could add new terms gradually.

This situation should be considered by the caller/teacher and the sponsoring club, if there is one, before graduation occurs so that the new potential square dancers can be retained in the activity. When we bring people into square dancing, it's our responsibility to provide them a place to dance.

SITUATION: A recent television show had a short segment of (quote) square dancing (unquote) where the men wore straw hats and bib overalls and bare feet and the girls looked like Daisy Mae only in mini-skirts. When something like this comes on, how do we convince the public this is not square dancing?

DISCUSSION: It's a problem and does immeasurable harm to the activity. If it's a local show, you might get individuals, clubs and your local association to write intelligent letters to the station pointing out that they probably do not know what modern square dancing is all about and offering to bring a square to the station or inviting the Program Director to a club dance. If you can gently convince him of your side of the story, you might eventually get equal time on the station to portray correct square dancing. At the same time you might ask him about his public service time to carry spots announcing new beginners' classes. If you do get an opportunity to demonstrate square dancing on television, take time to be sure it's the kind of dancing, the type of costuming, the happy atmosphere which will encourage the public to try it.

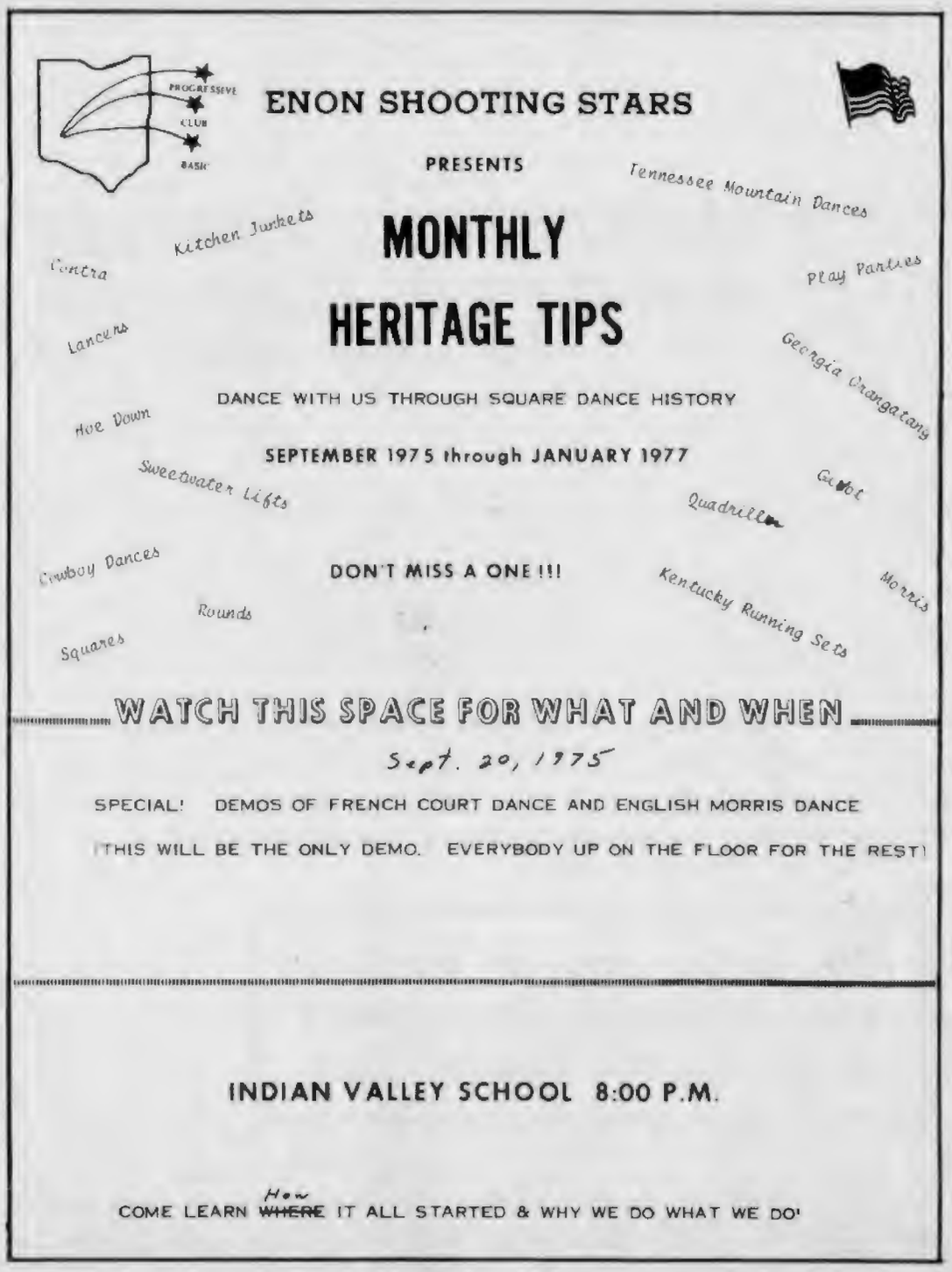
On the other hand if it's a network show, letters, telegrams or telephone calls are your best weapon. The network does not want to lose its viewing public and a well-thought-out statement (and not just an irate harangue) will do wonders. Also letters to the sponsor will be helpful. Be sure to have facts available as to the number of people who dance, the areas across the world where they dance, etc.

If it's a network show, send the information about what it was, when, etc. either to Bob Osgood, 462 North Robertson Blvd., Los Angeles, CA 90048, Stan Burdick, PO Box 788, Sandusky, OH 44870 or Charlie Baldwin, PO Box NC, Norwell, MA 02061. Through their various publications they have a "hotline" readily available to start a chain reaction of messages back to the station or sponsor.

BICENTENNIAL ACTIVITIES

KEEPING ABREAST of the Bicentennial celebration as it pertains to the square dance activity is the Enon Shooting Stars Square Dance Club of Enon, Ohio. The club newsletter is carrying a Bicentennial section each month throughout 1976. In addition, a flyer is distributed every two months entitled "Monthly Heritage Tips" and announcing the program for the next three-month period. A demonstration of one phase of our square dance heritage is included each month with full floor participation for the balance of the evening. As the flyer says, "Come, learn how it all started and why we do what we do."

An excellent and happy way of actually participating in our square dance heritage!



SQUARE DANCE DIARY by a square dancer



As the rest of the world salutes the winners of the motion picture Oscars, square dance clubs might give a thought to their own

SPECIAL HEROES

"...AND FOR YOUR PATIENCE IN SEEING US THROUGH THIS CRUCIAL PERIOD IN OUR LIVES..."

"...AND FOR THEIR TIRELESS ENERGIES IN CLEANING UP THE HALL..."



We invite you to send in your suggestion for a scene in the Square Dance Diary.

ROUNDANCER MODULE

Rounds at Square Dances Which Ones? and How Many?

AS CLASS TIME BLENDS into club dancing the new dancer, if well indoctrinated, will be ready to participate in a full-scale program of rounds along with the squares and contras.

The ideal situation would find almost every dancer able and anxious to dance all programmed rounds with any necessary help and cueing. The caller should prepare his dancers through sound basic instruction and wise selection of rounds which will appeal to the majority —not just to the novice or to the eager beaver. There is no possible excuse for using a round which will entice four or five couples on the floor when ten squares are present. Poor preparation or poor program selection is indicated when half or more of those in the hall are sitting out during a round. That record should be replaced by another more familiar and popular round.

Getting satisfactory participation requires judgment and planning at each level and in every group. New dancers present no problem as here the caller/teacher feels no challenge. He should never teach a round just because he likes it or because he composed it! By first using the accepted local and national favorites he can develop round dancing's only common denominator—a small group of dance classics which are familiar to and will be enjoyed by people from all areas when dancers come together.

Round dance classics should be time-proven. Good records for them must be available on a permanent basis along with cue sheets. They should be based on relatively easy basic movements and should have repetitive and non-confusing sequences. However, the phenomenal and ever-lasting popularity of a few relatively difficult routines proves that even inexperienced dancers can and will learn and enjoy a limited number of challenging rounds when they see others dancing them enthusiastically.

How much round dancing? Most groups prefer the traditional balance of two squares and one round. Two and two programming is indicated only if at least 75% of the group membership are in favor of it. In such cases, the more difficult of the two rounds should be played first, followed by the easier one, so

What's so unusual about your club?

Round dancing in some form or level is found in most areas around the world where there is square dancing. These groups range from those where the caller teaches a few of the simpler routines to the members of his square dance group in order to make them aware of round dancing to the most sophisticated groups where only the challenge rounds are done. The level of dancing and the types of clubs are pretty much determined by the situation existing in the particular location.

In the July, 1975, issue of SQUARE DANCING we ran an article about a club in Ohio (P.N.O. Rounds) which had a little different setup from the usual round dance group. There must be many others whose approach to the round dance club is unusual. How about your group? We'd be interested in hearing from some of the teachers, associations and dancers who feel that their area or particular group has something of interest to offer on the subject. Let us hear from you.

that the maximum number of dancers will be on the floor with an even chance to form squares for the next tip.

Continuous dancing. While few or no rest breaks does allow for a maximum number of squares plus rounds, it is physiologically unsound programming. No physician or trained recreation leader would favor such a program which encourages adults of all ages and physical condition to exercise almost steadily for two to three hours. In the continuous program, dancers with physical problems or a realistic concern for their own well-being are eventually forced to choose between the two forms of dancing some of the time—getting needed rest at the expense of losing out on part of the fun and causing a division in the group. This type of programming also minimizes the social values of square dancing.

Request rounds? In most groups the use of request programming too often results in domination by an aggressive minority determined to show their superior ability. Good judgment and strong leadership are required to handle requests. One area has the wise rule that any requested round which fails to bring up at least one-third of those present must be replaced by a better known routine and that requests be spaced carefully through the evening.

Finally, round dancers seldom show their enjoyment with the same exuberance they display while square dancing but the growth of the round dance movement is proof that the enjoyment is there. Most leaders feel that the change of pace and the variety which rounds impart to the program keep dancers in the square dance activity for a longer period. Dancers with a good background of techniques and attitudes in rounds, squares, and contras simply can't get bored with the integrated activity.

PAGING THE ROUND DANCERS



Buzz and Dianne Pereira, Stevensville, Mich.

DANCING PLAYS AN IMPORTANT ROLE in the Pereira household! In fact, musical moments of all kinds are found at Buzz and Dianne's home in Stevensville, Michigan, which is located in the Southwestern part of the state near Lake Michigan.

Buzz is a former Arthur Murray ballroom dance instructor and he has received several awards in dance skating as well as being a commissioned judge for dance skating competitions. In addition, both have musical talents and enjoy playing their Lowrey organ in their spare moments.

Dianne's parents are avid square and round dancers and have enjoyed the activity for nearly 12 years. Soon after Buzz and Dianne were married in 1968 they decided to take up the activity and although Buzz wasn't too sure about it in the beginning, he became an enthusiastic dancer and, eventually, a teacher of round dancing.

Buzz and Dianne's main round dance club is called "Buzz-Steppers." This is the largest round dance club in Southwestern Michigan; the group has been together four years and is still growing in size. All levels of rounds are danced and styling points and music appreciation is taught, as well as "how to read a cue sheet."

The Pereiras conduct rounds at square dance clubs and have worked many special events and festivals. They will be on the staff at Fontana Village Resort for the second year this coming May. They have also been the featured round dance leaders at the annual Blossomtime Festival in Benton Harbor/St. Joseph area.

As round dance choreographers, their latest effort is called "Never Coming Back." In the past they have choreographed other rounds on Hi-Hat and Telemark labels.

Buzz and Dianne met and fell in love on a dance floor, not knowing at the time that their love and their love of dancing would continue to grow and grow as the years roll around!

•Chapter thirty-nine

The One-Night Stand (continued)

Last month we concluded this chapter on One-Night Stands by indicating that those who conduct these special dances needed to possess more than just ordinary talent. The attributes of patience and flexibility are among the requirements a good one-night stand caller needs. We continue now with the importance of using the right descriptive words to encourage non-dancers.

• In the very beginning, instead of using terms like Right and Left Grand, try "Climb a Ladder (or a Rope) like a Right and Left Grand." Don't take anything for granted. *Translate yourself into their language.*

Words that help: Give a right to your partner — pull by. Give a left to the next — pull by. Just like climbing a ladder (or rope), you're doing a Right and Left Grand.

All face to the right. Sliding your feet in time to the music, walk. Now you're Promenading single file.

Men move up. Reach across in front of the lady and hold right hands in right hands, left hands in left hands and walk together — now you're Promenading!

Turn your back on your partner. Now you're facing your corner.

This phase, then, is an all-important key to the success of your evening. We suggest the use of a big circle for the total involvement of all participants. If divided into squares of eight during this initial instruction period, there will predictably be a few couples left over, but in a large circle all may be included. Later on, dancers may occasionally wish to sit out. Now, in the beginning, they are fresh and they are in that beautiful situation of being equal — all in the same boat — *knowing nothing* or next to nothing about square dancing. To the large circle, then, are the primary directions presented. A good motto for this presentation is, "Let Them Dance."

Getting Into Squares

The more effortless the dance can appear to the newcomer, the greater will become the fun elements of the evening. The confusion that sometimes comes with setting up squares on a One-Night Stand can easily be circumvented by using painless methods of putting the dancers into squares without their realizing what is happening. Certainly once they have accomplished the square formation, the fact should be pointed out that indeed "this is a square — and this *is* square dancing."

Whether you choose to begin your teaching from a large circle, or from smaller units of eight, just remember that most of the simple calls can be taught without concern for the actual square formation. Once the dancer

has been introduced to a few basic calls, he is ready for movements from a square pattern.

There are several good methods of maneuvering dancers from a large circle, or from no formation at all, into squares.

Promenande in couples around the hall. Two couples join together and promenade in fours. Keeping arms linked in units of four, each unit of four moves up (or back) to line up with another unit of four and, hooking elbows, makes a line of eight. Joining hands, the line of eight forms a circle by having the ends of the line move forward and join free hands.

Accumulate squares from a large circle. Simply have everyone join hands, then "break" the handhold of one man and the person on his left. The man, keeping joined hands with those on his right, moves to the right so that he "picks up" a total of four men (himself included) and four ladies, thereby creating a circle of eight. Simultaneously, the group on the other side, starting with the lady, moves to the left and picks up a total of four couples to form a circle of eight. This action continues around the large circle until all possible 8-person groupings have been accomplished.

The Grand March. This usually is a "sure-fire" method of getting dancers up from the sidelines to move to good, well-selected band march music. Everyone promenades in couples counterclockwise around the hall; one pre-designated couple leads the line down the center of the hall while the others follow. When they reach the front of the dance area, the first couple turns right and the second turns left. The other couples alternate to follow them. When they reach the far end of the hall, they join in lines of four coming down the center. The first four goes right, the second four left, etc. This time when they meet, they come down in eights. When all lines of eight have been formed, simply have the first eight move to *their* right and circle eight. The next row moves to *their* left and circles eight. The next line simply circles eight in place. The next line moves to the right and circles, etc.

Scatter Promenade: From the large circle, couples stay with their partners and move in any direction around the hall. Told to "Pick up another couple and circle four," they join with any other couple in the hall and circle to the left. The next command "The tallest man break with your left and join with another four," results in a circle of eight, ready for the next square.

Occasionally, a One-Night Stand will be presented for some affinity group, where sufficient preplanning will allow for at least one "ticket stunt." This form of mixer into squares involves the matching up of objects or slips of paper so that eight participants (four men and four ladies) end together in units ready to be established as a square.

Dancing in the Square

At first, the squares are no more than small size versions of the large circle. All the movements you have presented up to this point can now be done in smaller units without the necessity of establishing the square pattern.

However, as soon as the circle stops you are ready to "present the square." Here you introduce what positioning is necessary to carry out your program for the evening. You identify couples one, two, three and four. You establish the heads and the sides, etc., *but you are still not teaching,* for all of this can just be called.

Your first two dances are actually learning or orientation drills, but still

they are fun! By preference you may wish to use the "Show and Do" or "Walk Thru" method of quickly presenting what is to be done in each coming dance. A successful "Walk Thru" takes only a minute or two to present. We prefer the Call-teach method only because (with the music going quietly in the background) dancers seem to accept the impression that they are already dancing.

The short break is just as important in the One-Night Stand as it is in the regular square dance program. It allows people to be reunited with partners, to meet others, to get that needed drink of water and to just unwind a bit. Remember, for those who have never danced before, square dancing can be quite energetic and sometimes requires a little more rest for the average individual. You will have to base the amount of time set for your rest break upon the group itself, not by asking them, but by observing as the evening progresses. However, under any conditions the breaks should not be too long. Following the tip, suggest to the group they "thank" the person they were dancing with and the other members of the square, and then rest a bit. Experience has proven that well-selected background music, played softly, encourages people to mix and to talk with others. The minimum-maximum time suggested for a "rest break" is from three to five minutes.

Teaching is not Learning

Having been introduced to the fun, the dancers should be up and ready to go when the recess period is over. You may feel that they have learned a great deal during that first tip, but don't be fooled. Remember "teaching is *not* learning."

You are going to be presenting this same material in its clearest and most simplified manner all evening. Don't expect the guests to remember. They are here to have a good time, not to be faced with a memory course.

You have learned a great deal about them too. For instance, *how noisy are they?* Surprisingly enough, we have found that working with people who are not too well acquainted is often the simplest from the caller's standpoint. They are on their best behavior. Compared to this, folks who are well acquainted with each other will find many things to talk about. Sometimes attracting attention is a bit difficult. When trying to do so don't out-yell them. Lower your voice as you talk and you will find that the dancers themselves will quiet the noisy ones so that they can all hear.

Whatever happens, wait until the group quiets down before starting to teach. If you use this principle from the beginning, you will find that by the middle of the evening it is relatively easy to get and hold the attention of the group.

One caller we know works a rather ingenious system. He tells the dancers (usually teenagers in his case) "Number one man in every square tonight will be the 'square boss.' Whenever the hall gets noisy, I will simply say 'square boss take over,' and then I'll wait until each number one man has quieted his group sufficiently so that I can go ahead."

How quickly do they appear to be catching on? You can't always tell. But, just as the first few plays in a football game can tell the coach what to expect, that first half hour or so will give you a good indication of what to do and what not to do during the balance of the evening. For example: A group that seems a bit reticent about "opening up" and relaxing, may

need a little different treatment than the immediately responsive group.

The Tired Level of the group may become apparent right away, so you may want to adjust after that first exposure. Remember, flexibility is the secret of a successful one-nighter. A good motto is simply, "Play it by ear."

A Few Choice Suggestions

Use good judgment. Speak clearly. Use picture words. Think out what you want the dancers to do and then tell them in the simplest way possible. Teach from the microphone as much as you can in order to hold the attention of the total group.

Just a word about the caller's costume. Dress intelligently. You may want to "stand out in the crowd" and dress in typically western style. Fine, but too much at once may overpower the new dancers, so use intelligence in selecting your costume.

The same goes for the caller's wife. Dancers may be exceptionally impressed by how she dresses. You will find that even at a One-Night Stand, the ladies will come up and ask where she found her costume. They will be interested in the petticoats and the dancing shoes. This is part of the show. You can do a lot for square dancing without saying a word, just by your neatness of appearance.

The Program for a One-Night Stand

For the same reason that no two teachers are exactly alike, no two One-Night Stands should be carbon copies of each other. The successful One-Night Stand will fit the needs of one particular group.

You will never be able to anticipate completely everything that is going to happen during your One-Night Stand. The best you can do is to be well prepared. Have a written program. Prepare for more than you are going to use. Be ready for eventualities and unforeseen circumstances. Remember, a program is *your* servant. You don't have to serve it, but rather it is there to help you when it is needed.

Callers who specialize in One-Night Stands quite often have a proven program which they adapt to fit the circumstances each time they go out to call. Even so, the job of going over each one of the dances mentally beforehand, checking the records to be sure the right ones have been selected, listening to them in order to remember the length of introduction, etc. is always an important ritual.

By this same token, the person who occasionally calls for these specialized programs will find that he must spend just as much, or perhaps more time in planning a one-nighter than he might spend in preparation for a club dance made up of advanced dancers.

It is good to point out here that the specialized nature of the One-Night Stand, the ability to handle sometimes large groups of nondancers, the responsibility of doing a good "selling" entertaining job for square dancing, would indicate that there is a great need in this specialized field for the most experienced, most highly qualified teachers and callers.

NEXT MONTH: Many of the points we bring up in this chapter are good advice not only for the one-night stand caller but for anyone who teaches and calls. The importance of being flexible, of rolling with the punches, of playing it by ear, will all be contained in the April issue.

LADIES ON THE SQUARE

THE IMPORTANCE OF PROPER COSTUMING



FOR MANY YEARS square dancing was referred to as "barn dancing" and while historically there may be some fact to this title, the contemporary activity has had to labor long to remove this misconception of the general public. In the early 40s when square dancing saw a rebirth across the United States, much of the costuming followed the lines of blue jeans for the men and covered-wagon type long dresses for the ladies. This was what was available and what our forebears had worn.

However, as square dancing grew out of the fad stage into a solid, stable activity, so fashion, too, came into its own as a recognized costume. Tailored, western-cut trousers and western shirts for the men—today available in a wide variety of colors and fabrics—identify the male square dancer to the world.

Perhaps the ladies, though, deserve the nod for having played such a large part in the change of character of our costume. Taking advantage of the many choices of material and colors available to them and calling upon their innate knowledge of styling, the female square dancer has visually lifted square dancing from the red barn scene and placed it in a category of beauty and grace.

A swirling floor of full skirts, bouffant petticoats and modest pettipants have long attracted the photographic eye and resulted in good publicity for our hobby. Many a costumed dancer seen by a non-participant has resulted in his joining a class. Neat and gaily attired club members have been able to open halls for the activity which had been previously denied due to a misconception of the hobby.

Now, regrettably, a lack of proper costuming is being seen and is doing much harm to the picture of square dancing which so many have sought to build and protect over the years. Within the last few years some square dance classes have included ladies wearing boots, mini-skirts, pants and shorts, while the men were in walking shorts, tee shirts or, as reported by some areas, even came shirtless. Of course the responsibility here lies four-square on the shoulders of the caller/teacher.

A newcomer cannot be expected to know how to dress the first night. Nor can he be expected to purchase or make an outfit immediately. But proper indoctrination by the leader from the first night on will serve as a guidepost as to how to dress, why to dress and where to buy square dance outfits or the sharing of patterns for those who sew.

Soon on the heels of this trend came a laxness in some established clubs, workshops, festivals and institutes where "anything goes" was accepted. It wasn't long before this caused problems and finally thinking dancers and leaders began to lock horns with the situation. In some instances dancers dropped out of clubs where leadership declined to accept responsibility and correct the lack of proper dress. In other cases, clubs and festivals included information about dress in their fliers or on placards at the door. "Full square dance attire requested" left nothing for argument. Some associations began a reeducation of leadership, who in turn, recognized the importance of early indoctrination about costuming with new dancers.

Regretfully during this era of thoughtless dressing, publicity taken at various square dance events and run in local newspapers or on film has downgraded the public image of square dancing. Now we find, not a barn dance label being tacked on the activity, as much as a "sloppy" reference.

Square dance clothing truly has a practical

(*Please turn to page 65*)



This month's Style Lab subject made an excellent design for our November '75 cover.



Style Lab

LADIES IN THE MEN SASHAY

FROM THE COMMENTS received regarding the cover of the November, 1975, issue of SQUARE DANCING we couldn't help get the feeling that it was a combination of the full-color treatment, plus the eye appeal of the particular movement that made the cover so attractive.

There was a time in square dancing when *pattern* was all-important. From this era came the grand square and its many derivations. Over the years movements such as the rainbow stroll, alamo style, you name them, there were many, were not only fun to do, but they were particularly beautiful to watch—when done properly.

The principle of Ladies In the Men Sashay is an old one. In a sense it incorporates the beauty of the original All around your left hand lady, See saw your pretty little taw. It involves the portion of the old Texas Star with the ladies going into the center, bunching their skirts and backing out once again. It is a fun movement and it does allow a square of









dancers to simultaneously enjoy a momentary breather in an otherwise busy call.

The secret of doing Ladies In the Men Sashay is for the dancers to time their movement so that the men have sashayed to their left as the ladies have moved out of the way and into the center.

The action starts from a circle (1). It might be well to note here that a perfect circle is achieved by each dancer being an equal distance from partner and corner, with both the right and the left arms extended or bent equally.

For comfort, the movement takes 8 steps for one change. During the action (2) the men simply continue their clockwise circling (3) as the ladies, who have released hands with the men, use their hands to bunch their skirts (4) and move into the center.

As the men continue around behind their corners, the ladies *woosh* their skirts into a budlike gathering in the center (5) and then, as the men have cleared the space the ladies drop back (6) and the clockwise circling continues (7).

A knowledgeable caller will allow sufficient time for the 8-step action. Sometimes the traffic pattern will be repeated three more times until the original partners are reached. Occasionally the figure will be cut in half using some other method to reunite the partners. The movement is an eye-catcher, but it also brings a smile to the face of the dancers—an indication not only that they are having a good time, but that they are moving comfortably and to the phrase and beat of the music.





THE 25TH National SQUARE DANCE Convention®



AMERICAN REVOLUTION BICENTENNIAL 1776 - 1976

June 24, 25, 26, 1976

ANAHEIM CALIFORNIA

"A Past to Remember — A Future to Mold"

ARE YOU HAVING TROUBLE deciding what to put in your suitcase for your trip to Anaheim, California, and the 25th National Convention June 24, 25 and 26, 1976? Perhaps a few tips on the subject from long time residents of Southern California will be of assistance in answering your questions.

First—square dance attire must be worn in all square dance halls by all dancers, regardless of age. So pack your favorite square dance clothes and join the fun.

For activities outside the square dance halls the dress is casual. Everything from slacks and tops to long dresses for the gals and T-shirts and Levis to leisure suits for the guys are equally appropriate in most places, with the dressier apparel being the rule at the fancier restaurants.

However, the weather in Southern California may differ slightly from what might be expected. Morning may bring low clouds burning off at mid-morning with sunshine normal for the greater part of the afternoon. About four or five o'clock it's time to don a sweater if you're not accustomed to the cool coastal breeze.

So—when packing take your square dance duds, casual clothing for sightseeing and comfortable shoes for walking with perhaps a dressy outfit for that "night on the town." And don't forget that light wrap for those cool evening breezes.

Convention Planned with You In Mind

Will you be staying away from the '76 National because you are just a beginning dancer? Or, are you passing up the 25th National because the dancing may not be enough of a challenge? Well, stop a minute and reconsider!

Perhaps the motto for this coming National Convention should be "Something for Everyone." For this is exactly what the Committee for the 25th National is trying to accomplish. The beginning dancer will be able to enjoy many hours of club level dancing plus workshops and clinics in smooth dancing and styling geared to the new dancer.

There will also be one huge hall reserved for advanced workshops and advanced dancing only. In this hall you will be able to enjoy advanced dancing at its very best. Doing the honors in this hall will be some of the leading callers in the Nation, such as Willie Harlan, Lee Kopman, Bob Fisk, Larry Ward, Dick Houlton and many more of your favorites. These callers will be scheduled for 30-minute sessions, enabling the dancer to appreciate each caller more fully.

Challenge dancers take heart—you are being remembered, too! There is a hall being reserved for just challenge dancing. At the present, plans are being made for a minimum of four hours of this type of dancing daily. A few of the callers who will be on hand to call include Lee Kopman, Bob Vinyard, Bob Fisk, Chuck Stinchcomb, Keith Gulley, Dave Lightly and Jack Lasry.

So if you fall somewhere between a beginning dancer and a challenge enthusiast—the 25th National Square Dance Convention *is* being planned with you in mind.

More Than Dancing

It's true that many people go to a National Convention just to dance—and there is certainly enough scheduled dancing of all types to keep everyone busy the entire time. However, you may miss a very important and extremely interesting portion of the festivities.

Every day there are many hours of workshops, clinics, panels and round table discussions planned with you in mind.

The Santa Ana Room will be the setting for the Showcase of Ideas, Publications Displays and Square Dance Hall of Fame. The Huntington Beach Room has been set aside

(*Please turn to page 66*)

ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

British Columbia

Because of the recent postal workers strike in Canada the flow of information was completely disrupted and little news has been forthcoming. The members of the British Columbia Square Dance Jamboree Association wish to let all of their American square dancing friends know that the Annual Jamboree will be held August 9th to 14th in Penticton.

Nebraska

The Omaha Area Square Dance Council will host its Annual Square and Round Dance Festival on March 27th at the Roncalli High School in Omaha. This year's festival will have a Bicentennial theme, "Square Dancing Clicks in '76, Celebrate Our Midlands Heritage." The caller will be Bob Wickers and Ernie and Naomi Gross will be the round dance leaders.

New York

Staten Island's four clubs (Ocean Waves, Staten Square Set, Richmond Dancers and Isle Squares) have joined together to form the United Squares of Staten Island and, as such, invite one and all to celebrate the Bicentennial western style at its 2nd Annual Roundup on May 2nd. Ken Anderson and Jerry Schatzer will share the mike and the McGlynns will cue the rounds. For reservations write to Herb and Sandy Charatz, 58 Deppe Place, Staten Island, New York 10314.

Recently the Shirts 'N' Skirts Square Dance Club of Vestal celebrated its 20th Anniversary. Art and Betty Cook, present caller for the group, were its first presidents in 1955. To celebrate the happy occasion, one club member made a four-tiered gold and black cake (the club colors, naturally). Using royal icing "color flow," the layers were decorated with silhouetted square dancers with the second and third layers including framed pictures of the Cooks—one taken in 1955 and one a current photo. The Shirts 'N' Skirts salute the Cooks as the cornerstones of their organiza-



Swinging their partners on the concourse of the Sydney Opera House are members of the New South Wales (Australia) S/D Association. Next month they will dance with their American counterparts at the same location during the festival to mark the American Bicentennial.

tion as well as being responsible for assisting many area clubs and callers to get their start.
—*Richard Card*

Louisiana

Continuing a custom started four years ago, members of the Ponchatoula Promenaders Square Dance Club entertained the patients at the Hammond State School during the holidays. The auditorium was festive with Christmas decorations and a large tree. The chairs lining the sides and back of the hall were filled with patients, with many sitting on the floor. In addition to square dancing, the group did the Hully Gully, Cotton Eyed Joe and the Virginia Reel. It was hard to tell who was having the most fun, the dancers or the audience. During the week the club members also entertained the residents of three nuring homes in the area. —*Bill and Pat Daigle*

California

Square Dance Callers Association of Northern California held elections in November and the following were chosen to head the organization for 1976: Nonie Moglia, Jack Petri, Eileen Cullum, Bud Grass and Milt Adams.

In what is being called Camarillo's best Christmas Parade ever, the Barn-Burners Square Dance Club's float, "Family Holiday Hoedown," captured the Sweepstakes trophy as most beautiful float. The many parade units including the 20 floats entered followed the parade theme, "Early American Christmas," in keeping with the nation's Bicentennial. The Barn-Burners float drew applause from spectators who lined the full length of the parade route as club members danced to the calling of Glenn Mann. Although the dancing demonstrated was smooth and modern-day, a glimpse of our past was provided with colorful costumes and a fiddler. This was the club's first attempt at float building, but the response was so great that it may become an annual event. —*Don and Merti Stevens*

United Square Dancers Association of Bakersfield will hold a Square Dance Fiesta on March 20th and 21st at the Albert Goode Auditorium, Kern County Fairgrounds. Dale Eddy and Francis Zeller will join with Harmon and Betty Jorritsma for the program of square and round dancing.

Oklahoma

Southwest District of Oklahoma will be holding their Spring Festival at Hollis on April 3rd. National caller will be Al Horn, recording artist for Prairie Records.

North Carolina

The Folk and Square Dance Federation of North Carolina will host its Sensational 17th Tar Heel Square Up on March 19th and 20th at the Benton Convention Center, Winston-Salem. On the staff will be Jerry Haag and John Saunders calling the squares with Frank and Phyl Lehnert on rounds.

New Zealand

Over Labor Day Weekend 450 New Zealand, Australian and American square dancers attended the 9th New Zealand National Square and Round Dance Convention held in Skellerup Hall in Christchurch. And Cathedral Squares finished off the year in fine style with the club's Annual Christmas Party and Dance. Enthusiasm is very high for the new season and it is hoped that the new beginners' class will boost the club's number, at present in the vicinity of 300. Plans are well under

Members of the Barn-Burners Square Dance Club of Camarillo, California are justifiably proud of their prize winning float in the town's recent Christmas parade.



way for 160 New Zealand dancers to attend the 1st Canadian Square and Round Dance Convention in Edmonton in August, 1978.

Germany

The Crackers Worms Square Dance Club in Germany invites everyone coming to the Heidelberg area to take part in the 1976 Worms Backfish Festival and the 1976 Crackers Dance to be held August 28th in 652 Worms, Hochstrasse 6A. Callers will be Johnny Hayes of England and Detlev Junker of Heidelberg. Rounds will be cued by Dianne McMillian. The following weekend the EAASDC Roundup will be held in the same area. Please contact Detlev Junker, Blumenthalstr. 57, 69 Heidelberg for further information.

Georgia

The Operations Recreation Association (ORA) of Savannah Plant of duPont is hosting its 10th Annual Spring Swing Dance on March 20th. Dancers are cordially invited to attend this dance which is officially sanctioned by the Bicentennial Commission and designated one of our great regional festival events. The affair will be held in Bell Municipal Auditorium and will feature Caller Jack Cloe with Pat and Red Hunt on rounds.

Classic City Squares entry in the Athens Annual Christmas Parade won the prize as the float with the best use of decoration. Building the float was a fun experience for the group and they plan to be in the parade again next year. —*Frank Zaic*

New Mexico

The Wagonwheels is a college-age square dance club at the University of New Mexico in Albuquerque. The group meets every week during the school term and during the summer. Activities include student callers, caller-training, leadership course, an exhibition team, etc. All kinds of dances make up the program—contras, rounds, squares. English, American traditional and other specialty dances. Non-students are welcome to come and participate, are expected to pay dues, but have no vote in the running of the club.

Texas

The Luckenbach Fritztown Pitapat Square Dance will be held April 24 in downtown Luckenbach with callers Johnny Mathis and

(*Please turn to page 68*)

Another prize winner was the float built by Classic City Squares which won a prize in the Athens, Georgia, annual Christmas parade.



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Sets in Order WORKSHOP

FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

March, 1976

OUR SPOTLIGHT this month falls on a caller who began calling while in his teens. Kenn Reid of San Diego, California, has this to say about calling, "It is wonderful to be able to enjoy one's profession. Every night is a new experience and I meet so many new friends all of the time." Let's drop in on one of his dances and enjoy some of the following but not necessarily original calls.

Heads half square thru
Swing thru
Boys run right
Couples circulate
Bend the line
Right and left thru
Pass thru
Tag the line
Leaders U turn back
Step to an ocean wave
Recycle
Right and left thru
Dive thru
Square thru three quarters
Left allemande

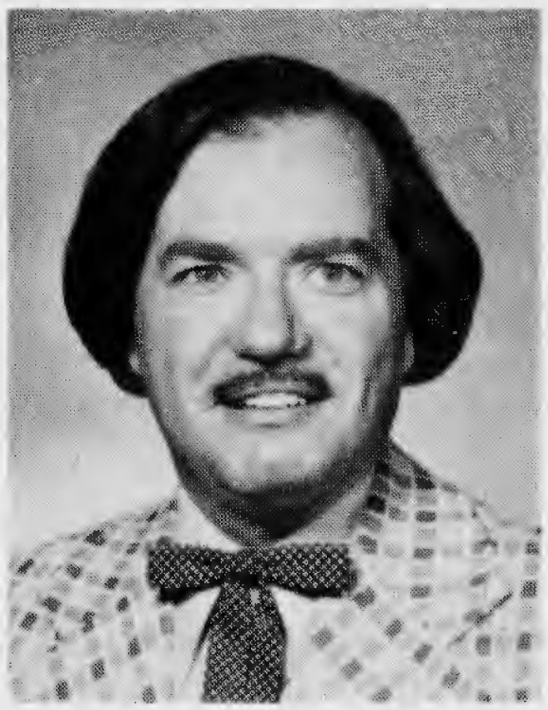
Sides right and left thru
Sides roll a half sashay
Heads square thru four hands around
Step to an ocean wave
Swing thru
Cast off three quarters
Ends circulate
Centers trade
Boys run right
Bend the line
Star thru
Dive thru
Pass thru
Star thru
Right and left thru
Pass thru
Wheel and deal
Zoom
New centers pass thru
Swing thru
Turn thru
Left allemande

Heads promenade halfway around
Star thru
Pass thru
Swing thru
Boys run
Wheel and deal
Sweep a quarter
Right and left thru
Pass thru
Tag the line
Leaders U turn back
Make an ocean wave
Recycle
Left allemande

Sides star thru
Double pass thru
Centers in
Cast off three quarters
Curlique
Transfer the column
Boys run right
Right and left thru
Star thru
Dive thru
Pass thru
Swing thru
Split circulate
Split circulate again
Recycle
Right and left thru
Dive thru
Pass thru
Left allemande

Four ladies chain three quarters
Heads lead right
Circle to a line
Right and left thru
Star thru
Veer to the left
Ferris wheel
Centers pass thru
Single circle to an ocean wave
Boys trade
Split circulate
Split circulate again
Swing thru
Boys run
Bend the line
Star thru
Dive thru
Square thru three quarters
Left allemande

Heads pass thru
Separate around one to a line
Star thru
Double pass thru
First couple left
Second couple right
Right and left thru
Dixie style to an ocean wave
Boys trade
Boys cross run
Girls trade
Recycle
Left allemande



KENN REID

A former Canadian, Kenn Reid became interested in square dancing during his senior year at El Cajon, California, High School. About a year after completing a beginners' class he picked up a mike and started what he thought would be just a hobby. Following high school Kenn was employed at one of the local banking firms until 1963. During this time he called for five local square dance clubs. About this time he decided to devote full time to his calling. Kenn's calling career was interrupted for four years when he served in the United States Air Force. The last three years of this duty were spent in Europe where he called for four military clubs and a round dance group. He was Director of Training for the European Callers' and Teachers' Association and highlights of his overseas duty include festival weekends in France, Germany, Holland and England. Returning to San Diego upon completion of his military duty, Kenn picked up where he had left off. He currently calls for four clubs, conducts three workshops, teaches three beginners' classes each year and tours the Southern California area calling for various clubs and organizations. He also teaches round dancing and cues all the rounds at his dances.

Heads square thru four hands around
Star thru
Right and left thru
Dixie style to an ocean wave
Boys trade
Boys cross run
Recycle
Right and left thru
Pass to the center
Centers square thru three quarters
Left allemande

Heads star thru
Double pass thru
Centers in
Cast off three quarters
Star thru
Centers square thru three quarters
Step to an ocean wave
Girls trade
Recycle
Right and left thru
Dive thru
Pass thru
Curlique
Walk and dodge
Partners trade
Star thru
Veer to the left
Bend the line
Star thru
Pass to the center
Centers pass thru
Left allemande

Side ladies chain right
Heads right and left thru
Sides square thru four hands around
Right and left thru
Veer to the left
Ferris wheel
Centers pass thru
Couples veer to the left
Ferris wheel
Centers pass thru
Right and left thru
Swing thru
Girls circulate
Boys trade
Boys run right
Bend the line
Right and left thru
Star thru
Dive thru
Swing thru in the center
Turn thru
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Four ladies chain three quarters
Sides right and left thru
Heads square thru
Curlique
Split circulate
Boys run right
Right and left thru
Star thru
Veer to the left
Couples circulate
Bend the line
Curlique
Coordinate
Bend the line
Star thru
Dive thru
Square thru three quarters
Left allemande

Heads lead right
Veer to the left
Couples circulate
Bend the line
Right and left thru
Pass thru
Wheel and deal
Center four pass thru
Swing thru
Cast off three quarters
Split circulate
Boys run
Right and left thru
Curlique
Coordinate
Half tag
Trade and roll
Right and left thru
Dive thru
Pass thru
Star thru
Pass thru
Tag the line
Leaders U turn back
Star thru
Slide thru
Left allemande

CHECKMATE

By Fred Christopher, St. Petersburg, Florida

Heads square thru, swing thru
Boys run, cross walk
Triple scoot, single file circulate
Checkmate, girls run
Recycle, pass thru
Partners tag, tag the line in
Turn and left thru, flutter wheel
Slide thru, swing thru
Boys run, cross walk
Triple scoot, checkmate
Boys run, swing thru
Recycle, pass thru
Partners tag, tag the line in
Turn thru, cross trail
Left allemande

Gene Pearson

Groves, Texas

Heads spin the top, boys run
Wheel and deal, pass thru
Swing thru, boys trade
Swing thru, girls trade
Split circulate, cast off three quarters
Swing thru, girls run
Tag the line right, wheel and deal
Swing thru, boys trade
Bend the line
Star thru, California twirl
Flutter wheel, sweep a quarter
Left allemande

Heads spin the top, swing thru
Right and left thru, pass thru
Slide thru, fan the top
Split circulate, swing thru
Boys run, right and left thru
Slide thru, spin chain thru
Swing thru, boys circulate
Girls trade, all eight circulate
Curlique, scoot back
Split circulate, walk and dodge
Partner trade, slide thru
Left allemande

SINGING CALL

HERE I AM IN DALLAS

By Wade Driver, Houston, Texas

Record: Rhythm # 103, Flip Instrumental with Wade Driver

OPENER, MIDDLE BREAK, ENDING
Circle here I am in Dallas
Woman where are you
I came here to meet you
Like I said I'd do
Left allemande that corner do sa do your own
Four ladies promenade now
It's once around you roam
Turn your partner by the right corner allemande
Do sa do around your own promenade that land
Have cowboy hats and pickup trucks
Made a fool of you here I am in Dallas
Woman where are you

FIGURE:
One and three you promenade
Half around that ring down the middle
Right and left thru turn that pretty thing
Flutter wheel in the middle you do
Sweep a quarter more pass thru a do sa do
It's once around you know swing thru
The boys trade turn thru and then
Left allemande new corner promenade my friend
Have cowboy hats and pickup trucks
Made a fool of you here I am in Dallas
Woman where are you

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ROUND DANCES

EASY STROLLING — Hi-Hat 943
Choreographers: Millard and June McKinney
Comment: Not a difficult two-step to good music with a nice lift.

INTRODUCTION

1-4 OPEN **Wait; Wait; Apart, —, Point, —; Together, —, Touch, —;**

PART A

1-4 **Apart, Behind, Side, Brush; Fwd Two-Step end in** CLOSED **M face** WALL; **Side, Close, Fwd, —; Side, Close, Cross to** BANJO **M face** LOD, **—;**

5-8 **Side, Back, Side, Front; Turn Two-Step; Turn Two-Step end M face** LOD; **(Twirl) Fwd, —, 2 face** LOD **in** OPEN, **—;**

PART B

1-4 **Side, Behind, Side, Flare; Behind, Side, Thru to** OPEN, **—; Fwd, Close, Back, —; Back, Close, Fwd to** BUTTERFLY **M face** WALL, **—;**

5-8 **Side, Close, Cross, —; Side, Close, Cross, —; Side, Behind, Side, Thru; Side, Draw, —, Close;**

SEQUENCE: A-A end In BUTTERFLY M face WALL-B-A end in BUTTERFLY-B-A end in BUTTERFLY plus Ending.

Ending:

1-5 BUTTERFLY **M face** WALL **Side, Close, Side, Touch; Side, Close, Side, Touch; Change Sides, —, 2 facing partner M** COH, **—; Side, Close, Side, Close; Hold (bend knees), —, Chug, —.**

VELORA — Hi-Hat 943
Choreographers: Pete and Val Peterman
Comment: This is a busy cha cha. The music should be slowed a bit for more enjoyable dancing.

INTRODUCTION

1-4 BUTTERFLY **M face** WALL **Wait; Wait; Flare Out, Touch, Cha/Cha, Cha; Flare Out, Touch, Cha/Cha, Cha;**

PART A

1-4 **Fwd, Recov, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha; Cross, Recov, Cha/Cha, Cha; Cross, Recov, Cha/Cha, Cha;**

5-8 **(Cross, Recov, Turn to end VARSOUVIANNA and identical foot free) Cross, Recov, Turn, 2 facing** LOD; **Turn, 2 face** RLOD, **Cha/Cha, Cha; Turn, 2 face** LOD, **Cha/Cha, Cha; (Roll, 2, 3/4, 5 end in CLOSED opposite foot free) Flea Hop, 2, 3, 4 M facing** LOD;

PART B

1-4 **Fwd, Recov, Cha/Cha, Cha; Back, Recov, (Cross Over end in Bk to Bk), Cha/Cha, Cha; Side, Behind, Cha/Cha, Cha end Face to Face; Side, Behind, Cha/Cha, Cha end facing** LOD **in** LEFT-OPEN;

5-8 **Fwd, Recov, Cha/Cha, Cha; Side, Change Sides as recovering, Cha/Cha, Cha facing** LOD **in** OPEN; **Rock Away, Recov to face, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha M facing** WALL;

PART C

1-4 **L hands joined Fwd, Recov, Cha/Cha, Cha; (Arnd, 2, 3/4, 5) Back, Recov, Cha/Cha, Cha; (On Arnd, 2, 3/4, 5 to** REINDEER **behind M) Fwd, Recov, Cha/Cha, Cha; Cross, Recov, Side/Close, Side;**

5-8 **(L Twirl end in BUTTERFLY) In Place, 2, Cha/Cha, Cha M face** WALL; **Back, Recov, Cha/Cha, Cha; Back Away, 2, Cha/Cha, Cha; Fwd twd partner, 2, Cha/Cha, Cha;**

SEQUENCE: A-B-C-A-B-C plus Ending.

Ending:

1-5 BUTTERFLY **M facing** WALL **Toe, Heel, Cha/Cha, Cha; Toe, Heel, Cha/Cha, Cha; Fwd, Recov, Cha/Cha, Cha; Back, Recov, Cha/Cha, Cha; Point Side, —, Cha/Cha, Point Side.**

YAKETY BUMP — Red Boot 901
Choreographers: Don and Mildred Williamson
Comment: Could be used for a one-night stand with very little teaching, Same footwork. Also could be used for a mixer. Has cues on one side. The music is real razza matazz.

INTRODUCTION

1-4 VARSOUVIANNA **facing** LOD **Bump Hips; Bump Hips; Bump Hips; Bump Hips;**

PART A

1-4 **L Heel XIF, —, Step in Place, —; L Heel XIF, —, Step In Place, —; Side, —, Behind, —; Side, —, Front, —;**

5-8 **R Heel XIF, —, Step In Place, —; R Heel XIF, —, Step In Place, —; Side, —, Behind, —; Side, —, Front, —;**

9-12 **Fwd Two-Step; Fwd Two-Step; Fwd Two-Step; Fwd Two-Step;**

13-16 **Circle Away, —, 2, —; 3, —, 4, —; On Arnd, —, 6, —; 7, —, 8 end in** VARSOUVIANNA, **—;**

INTERLUDE

1-4 **Bump Hips; Bump Hips: Bump Hips; Bump Hips;**

SEQUENCE: A-A-Interlude-A-A-Interlude-A end in BUTTERFLY — plus Ending.

Ending:

1-3 **(Twirl) Side, —, Behind, —; (Rev. Twirl) Side, —, Touch, —; Turn Bk to Bk, 2, Bump Hips, —.**

QUADRILLE

SERENATA QUADRILLE
By Carlotta Hegemann, San Antonio, Texas
Formation: Four couples in square formation, all facing the center of the set in Skirt Skater's Position. Identical footwork, all start with L foot.
Record: Lloyd Shaw # 3305

INTRODUCTION

1-4 **Wait; Wait; Acknowledge Partner; To Skirt Skater's;**

DANCE

1-4 **Waltz Bal Fwd; Waltz Bal Back; Waltz Bal L; W Bal R;**
One waltz belance fwd; One waltz balance back; Pas de basque balance to the left; Pas de basque balance to the right;

5-8 **Bal Fwd; Bal Back; Bal Left; Bal Right;**
Repeat action of meas 1-4 taking Varsouvianna position at the end of the last meas:

9-12 **Head Couples Right Side Couples Left; Progress; Around; Back to Place;**
Head couples turn out to the right and face side couples who turn twd the left; Couples progress full around each other passing M's left shoulder and back to place taking 12 steps and maintaining Varsouvianna position;

13-16 **Heads to Left Sides to Right; Progress; Around; Back to Place;**
Repeat action meas 9-12 except that head couples lead to the left and side couples to the right:

17-20 **Ladies Promenade Inside; —,—,—;—,—,—; Turn L In Place:**
As M waltz balance in place ladies promenade in single file inside the square CCW in 12 counts and turning L face on last meas to form a right hand star (ladies' four-hand star):

21-24 **R Hand Star; Around; Partners by Left Hands; Sweep to Place;**
Ladies turn the star CW 6 steps; Partners join L hands on third meas for a Courtesy Turn and in Skirt Skater's position sweep L face in place to face the center of the set:

25-32 **Paseo Around the Square, Reach Home, Partners Sweep to Place;**
On the cue "Paseo" drop hands and as head couples lead to the right side couples lead to the left, promenading through each other as individuals—couple splitting couple, each person passing another with the right shoulder. Continue around the square until original partners emerge in original home positions. Join L hands and sweep L face in Skirt Skater's to face center of the set. There are 8 meas (24 counts) for this action.

33-64 Repeat action of meas 1-32 except that in meas 17-24 men take the action (the Promenade Inside and Star).

65-96 Repeat action once again with this variation: Meas 17-20 head couples turn L hand star in the center for 6 cts. Head men join L hands with their own partner and sweep L face to home position in Skirt Skater's in 6 cts to end facing center of set. Meas 21-24 repeat action for side couples. Inactive couples balance in place.

Ending: At the end of the dance assume OPEN position and bow.

QUADRILLE

THE ROSE QUADRILLE

By Dena Fresh, Bella Vista, Arkansas

Formation: Regular square formation. Opposite footwork.

Record: Lloyd Shaw 3311/3312

INTRODUCTION

1-4 **Wait: Wait: Bal Fwd and Back; Apart and Together;**

FIGURE ONE

1-8 **Heads to the Center and Divide the Sides—Return Home;**
M's L and W's R take 3 steps fwd and twd opposite couple; Step R, touch L, take opposite's hand and turn to face a side couple; Take 3 steps to pass between the side couple; Turn to face present partner and drop hands with a step R, touch L, —; Back away to corner of set in 3 steps; Turn to face home position and partner in 3 steps; Walk twd partner in 3 steps; Turn to face center of set in 3 steps in Open position;

9-16 Repeat action meas 1-8 for side couples:

17-20 **Head Couples Pass Thru and Turn Alone:**
Heads pass thru and turn individually (M to L, W to R) in 4 meas:

21-24 **Head Couples Star R to Home:**
Heads right hand star to home position with M courtesy turning W:

25-28 **Side Couples Pass Thru and Turn Alone:**
Repeat action meas 17-20 for sides:

29-32 **Side Couples Star to Home Position:**
Repeat action meas 21-24 for sides:

FIGURE TWO

1-4 **All Four Men Go Around A Lady:**
All 4 men turn L face and go around behind present partner and replace her corner M starting L foot and taking 6 steps: Step L, point R (for a quick bow), —; Step R, touch L, and face center of the set (W balance R; L; R; L);

5-8 **All 4 Ladies Go Around A Gent:**
All 4 ladies turn R face and go around behind present partner, repeating action of meas 1-4:

9-16 Repeat action meas 1-8 meeting own partner in opposite position;

17-20 **Head Couples Fwd and Star Thru:**
Heads advance twd each other in 3 steps; Step, touch, —; Star thru (6 steps):

21-24 **Head Couples Balance Fwd and Back and Star Thru:**
Heads balance fwd; Balance back; Star thru; Back up to home position;

25-28 Repeat action meas 17-20 for sides:

29-32 **Side Couples Balance Fwd and Back and Star Thru:**

Repeat action meas 21-24 for sides:
Repeat both figures and end with a bow.

BRUCE'S VEER

By Ray Godfrey, Thousand Oaks, California

Heads lead right, circle four
Break to a line of four
Star thru, flutter wheel
Veer left, girls trade
Couples circulate, wheel and deal
Star thru, right and left thru
Pass thru, bend the line
Star thru, flutter wheel
Veer left, girls trade
Couples circulate, wheel and deal
Star thru, right and left thru
Pass thru, partner tag
Left allemande

Darrell Hedgecock

San Jose, California

Four ladies star right three quarters around
Do paso, gents swing in for allemande thar
Shoot that star
Curlique in the alamo style (gents face out)
Swing thru, gents swing in for wrong way thar
Shoot that star, allemande left
Curlique in alamo style (gents face out)
Swing thru, gents swing in for wrong way thar
Shoot that star, left allemande
Weave that ring, promenade home

Sides promenade halfway, heads curlique
Ladies run right, double pass thru
Cloverleaf, double pass thru
Partner trade and a quarter more
Right and left thru and quarter more
Couples double circulate, wheel and deal
Left spin the top, step thru
Bend the line, spin the top
Ends fold, peel off and a quarter more
Centers pass thru, curlique
Swing thru, star thru
Wheel and deal, square thru three hands
Allemande left

CONTRA CORNER

UP JUMPED THE DEVIL

Formation: Contra lines, 1-3-5-etc., couples active and crossed over.
Record: Lloyd Shaw 199
Intro ————, With the ones below do a double balance
1-8 ————, With them swing
9-16 ————, Face across and circle four
17-24 ————, Those four left hand star
25-32 ————, As couples promenade up and down
33-40 ————, Wheel and promenade back to place
41-48 ————, —— Ladies chain
49-56 ————, —— Ladies chain them back*
*Caller indicates CROSS OVER every second and alternate sequence through the dance.

CAST OFF

By Tom Hightower, Sacramento, California

Sides slide thru, turn thru and
Do sa do to an ocean wave, swing thru
Cast off three quarters around
Spin chain thru, boys run
Girls cast off three quarters
Girls swing thru while boys circulate
Center two girls trade and
Girls cast off three quarters
Bend the line, pass thru
Cast off three quarters, wheel and deal
Substitute, centers in
Cast off three quarters, star thru
Centers square thru three quarters
Left allemande

RE ZOOMEY SHAY

By Mel Yohman, Ft. Lauderdale, Florida

Sides to the middle with a curlique
Walk and dodge, circle up four
Break to a line of four
Forward and back, pass the ocean
Recycle, sweep a quarter
Roll a half sashay and pass thru
Do a half tag, trade, roll
As couples veer to the left
Tag your line, zoom
Centers in, cast off three quarters
Everybody join hands circle left
Ladies in, men sashay
Allemande left, right and left grand

SINGING CALL

CRUISING

By Emanuel Duming, San Antonio, Texas

Record: Top # 25319, Flip Instrumental with Emanuel Duming

OPENER and ENDING
Four ladies chain about three quarters
Join hands and circle left somehow
You rollaway and then circle left again
Left allemande your corner weave the ring
The two of us together
We will plan our honeymoon
While cruising down the river
On a Sunday afternoon

MIDDLE BREAK
Grand parade

FIGURE:
Head two square thru four hands you go
Around that chick do a do sa do
Spin chain thru girls circulate one time
When you're done boys run
Then you bend the line
Right and left thru then slide thru
Swing the girl promenade in tune
While cruising down the river
On a Sunday afternoon

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

WHICH WAY'S SHE GO # 3
By Bob Rollins, Salt Lake City, Utah

Heads curlique, boys run
Swing thru, curlique
Walk and dodge, U turn back
Star thru and allemande left

HALF AND HALF
By Ken Lint, Escondido, California

Heads curlique, same boys run
Right and left thru
Swing thru, boys run
Half tag, trade and roll
Star thru, do sa do to wave
Spin the top
Half tag, trade and roll
All eight turn back, trade by
Dive thru, pass thru
Allemande left

John Ward
Alton, Kansas

Heads square thru four hands
Swing thru, cast off three quarters
Walk and dodge, partner trade
Star thru, dive thru
Pass thru, swing thru
Cast off three quarters
Walk and dodge, partner trade
Star thru, dive thru
Pass thru, allemande left

(72)

Heads square thru three quarters round
Separate, go round one make a line
Pass thru, wheel and deal
Centers pass thru, do sa do to a wave
Spin chain thru, swing thru
Boys run, cross trail thru for a
Left allemande

KANKAN (72)
By Dick Hamilton, Deer Lodge, Montana

One and three whirlaway half sashay
Star thru and spin chain thru
Girls circulate, boys circulate
All eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain two
Spin chain thru, all eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain four
Spin chain thru, girls circulate
Boys circulate, all eight circulate
Spin chain thru, ends trade
Girls trade, men run
Wheel and deal, eight chain six
Star thru, pass thru
Wheel and deal, substitute
Pass thru, guess who
Left allemande
(Use also with two and four)

PASS WHO
By Jim Davis, Kent, Washington

Heads pass the ocean, fan the top
Recycle, wheel and deal
Star thru, partner trade
Circle four halfway around
Break to two-faced line
Girls cross run to the outside
Boys slide together and trade
Ferris wheel like that
Centers pass thru
Everyone pass thru
Do a U turn back, allemande left

Brian Hotchkies
Dudley, N.S.W., Australia

One and three right and left thru
Flutter wheel
Do sa do to an ocean wave
Recycle, cross trail thru
Left allemande

Two and four right and left thru
Do sa do to an ocean wave
Recycle, star thru
Pass thru, right and left thru
Do sa do to an ocean wave
Recycle, star thru
Cross trail thru
Left allemande

SINGING CALL

GONNA BOOGIE TONIGHT
By Earl Johnston, Vernon, Connecticut

Record: Grenn # 12151, Flip Instrumental with Earl Johnston

OPENER, MIDDLE BREAK, ENDING

Four ladies promenade around inside the ring
Get back home swing your man everybody swing
Join your hands and circle to the left
Go walking round the land
Left allemande and weave round the ring
Weave in and out around looking for your maid
Do sa do around your girl and then promenade
Don't worry about me Ma I'll be all right
I'm going dancin' I'm gonna Boogie tonight

FIGURE:

One and three lead to the right and
Circle round the track
Break out and make a line
Move up to the middle and back
Star thru and then do sa do
Walk all the way around
Swing thru boys run and now
Do a half tag trade and roll and then
Pass thru swing that corner lady and
You promenade her too
Don't worry about me Ma I'll be all right
I'm going dancin' I'm gonna Boogie tonight

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

ITTY BITTY
By Gene McCullough, Oxon, Maryland

Heads fan thru and partner trade
Curlique, walk and dodge
Left allemande

WHICH WAY'D SHE GO # 1
By Bob Rollins, Salt Lake City, Utah

Head ladies chain to the right
New head ladies chain across
Sides flutter wheel and
Sweep one quarter, pass thru
Spin chain thru
Everybody U turn back
Girls double circulate
Here she comes around the bend
Stick out the hand left allemande

GERTSON (73)
By Cliff Long, Mars Hill, Maine

Heads right and left thru
Sides slide thru, swing thru
Turn thru, circle to a line
Pass thru, ends fold
Swing thru, boys fold
Peel off, couples circulate
Bend the line, pass thru
Ends fold, swing thru
Girls fold, peel off
Couples circulate
Bend the line
Right and left thru
Square thru three quarters
U turn back and slide thru
Centers square thru three quarters
Ends trade, everybody pass thru
Left allemande

INDEX
By Fred Bailey, Rush City, Minnesota

Sides lead right, circle to a line
Pass thru, couples hinge
Then hinge again
Couples circulate then
Wheel and deal, pass to the center
Flutter wheel then curlique
Allemande left

TOUGHY
By Smokey Snook, Phoenix, Arizona

Heads square thru, swing thru
Boys run, couples scoot back
Couples trade, couples circulate
Couples hinge and trade
Centers pass thru
Swing thru, boys run
Couples walk and dodge
Partner trade
Pass thru, wheel and deal
Substitute then
Square thru three quarters
Allemande left

RISH RUSH
By Jim Schnabel, Alexandria, Virginia

Head ladies chain to the right
All four ladies chain
Heads flutter wheel, right and left thru
Star thru, pass thru
Fan the top, step thru
Bend the line, pass thru
Wheel and deal, double pass thru
Face your partner, back away
Just the girls rollaway half sashay
Just the men rollaway half sashay
Center couple rollaway half sashay
Everybody right and left thru
Cross trail thru, left allemande

KEEP ALERT
By Ron Mineau, Arroyo Grande, California

Heads curlique, walk and dodge
Curlique, box circulate
Walk and dodge (girls walk)
Girls fold, star thru
Couples circulate, bend the line
Pass the ocean, recycle
Right and left thru, dive thru
Pass thru, star thru
Pass thru, wheel and deal
Zoom, centers swing thru
Recycle, turn thru
Girls trade, allemande left

SINGING CALL

ROSES AND LOVE SONGS
By Bob Fisk, Chino, California

Record: Square Tunes # 166, Flip Instrumental with Bob Fisk

OPENER, MIDDLE BREAK, ENDING

Sides face grand square
I've seen the way her head turns
When a big shiny car passes by
And I can't help but notice
How the clothes in the store windows
Catch her eyes four ladies chain
You turn that girl
Chain her right back home and
Promenade her along knowing that
All in life I can give her are
Roses and love songs

FIGURE:

Head two ladies chain
Turn the girl and then
Half square thru do sa do
Make an ocean wave and then swing thru
Boys run boys circulate girls trade
A half tag trade and roll
Swing the corner promenade her home
Knowing that all in life I can give her
Are roses and love songs

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

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CALLER of the MONTH



Larry Faught—Billings, Montana

TAPE RECORDING the instructions at a beginners' lesson as a favor for friends may be an unusual approach for getting a person interested in square dancing, but it worked on Larry Faught.

Upon completion of six lessons in 1953, Larry attended a special dance in Dayton, Wyoming, and again the tape recorder was running. Listening over and over to the tape of that special dance kindled Larry's desire to become a caller.

Television was new in Billings in the early 1950s and Larry was engaged to call a 13-week square dance series. In the following three short years his schedule was completely filled with classes, club commitments and traveling dates. He attended caller clinics in Colorado and Washington under the direction of the late Ed Gilmore and Jim Brooks.

Larry has traveled most of the U.S. calling national, regional and state conventions, special and various club dances and has served as staff caller for several camps. He records on the Blue Star label.

At present Larry's traveling is limited to summer months. At home in Billings with his wife, Bonnie, and children Rick and Lonnie,

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Larry enjoys the great out-of-doors and recently became interested in collecting antique clocks.

Larry feels a deep sense of responsibility in the promotion of square dancing and looks forward to sharing some of the good times with the many friends this activity has given him.

(LETTERS, *continued from page 3)*

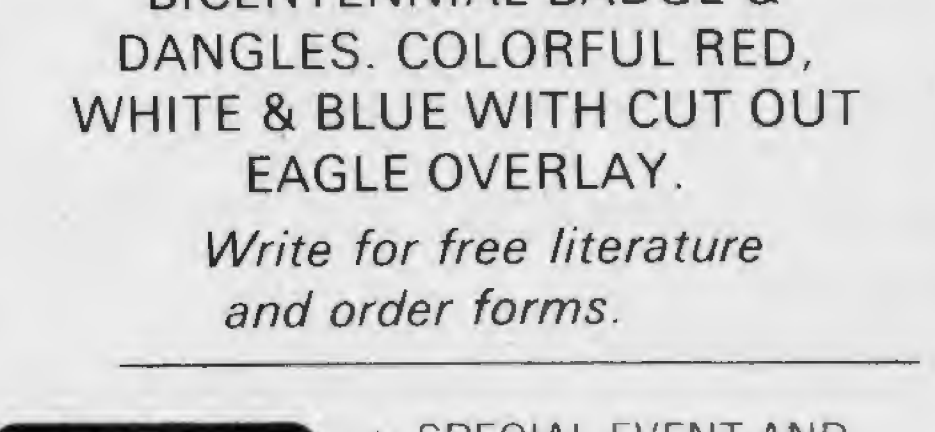
but calls it "Rights and Lefts Across and Back" (not to be confused with our present Right and Left Thru). In the old Scottish Country Dance called "The Glasgow Highlanders" described in Newman-Sander's book "Scottish Dancing" (1952) some four pages of text and diagrams are used to describe what we now call a Square Thru but no name was given. It appears that it was used in several old reels and strathspreys. And we find it described in some detail under the title "Right and Left" in Jean Milligan's book, "Won't You Join the Dance" published about 1953. I suppose you could say that our ancestors have been doing a Square Thru since the early 18th century, calling it by various names. But it was not until 1957 that one of our callers revived the figure and gave it a name.

Gene Fuller
San Mateo, California

Dear Editor:

I happen to be the Librarian and Membership Officer for the British Callers' Club. I get two copies of the magazine (SQUARE DANCING) each month—one for the library and, of course, I have my own copy which I wouldn't be without. It is a great magazine; it keeps square dancing alive in this country and obviously a lot of work and thought must go into it. I was very pleased that you resumed

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the printing of voice range and key charts in the record review. I am a caller who has problems when buying records, having a low voice. I have bought many records and disposed of them later because I couldn't use them. . . . Square dancing in England is steadily gaining in popularity. . . . A lot of it is due to your Society—keep up the good work!

Bill Davis
Southampton, England

Dear Editor:

I have been a subscriber to SQUARE DANCING Magazine for three years. Recently I have been rereading my back issues and I am amazed at how much I missed in my first reading. If your readers have not reread at least once, I strongly recommend that they do so. There is one section I believe SQUARE DANCING should include and that is a Want Ad section. Many readers have square dance items they wish to sell or buy. Has SQUARE DANCING thought of having such a section?

Stanley Bieda
Morgan Hill, California

We have toyed with the idea of a classified section in the magazine for some time but have never quite worked it out. We'll keep the idea in mind and see what happens in the coming months.—Editor.

Dear Editor:

I have Sets in Order (SQUARE DANCING) books May through December, 1969, all of '70, '71, '72, '73, and four binders. I would like to sell them for the best offer. Would you list this in your book? Thanks.

Mrs. J. Steward Scott
3344 Hartel Avenue
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Dear Editor:

Thought you might be interested in our new club here in Charlotte. We are the Metrolina

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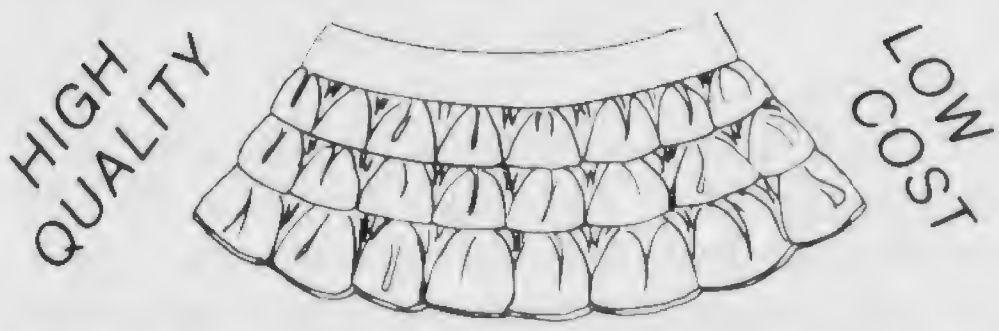
Dancers and our caller is George Lanier. My husband and I started square dance lessons in January, 1975, and like so many before us, we loved it. With the idea that square dancing was just what we needed in our church, we asked George to be our caller/teacher and got a class started at Forest Hill Presbyterian Church. We didn't have a club but with the hope that the church would permit us to form one we started a new class in September. We now have our club started and held our first dance the first Friday in November. We have been subscribers to SQUARE DANCING almost from the first. We think it's the greatest and look forward to its arrival each month. So does our mailman who is a member of our club. I must send him a subscription!

Earl and Doris Green
Charlotte, North Carolina

Dear Editor:

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Camping Square Dance Panel discussion at the National in Kansas City indicated to some that we seem to have the "tail wagging the dog." The National Square Dance Campers' Association presented a program of panelists which seemed to represent just a part of our United States. . . . Many parts of our United States have Camping Square Dance organizations. . . . It is apparent that all of these organizations must have many interests, problems and goals in common. With this in mind it is reasonable that any national representation should be drawn in such a manner as to represent most all camping square dancers. Such a body would be prepared by reason of their combined knowledge, contacts, experience, etc., to discuss all aspects of the camping square dancers' interests with the goal of producing suggestions, aims and solutions of use to camping square dancers wherever located or affiliated. . . . We would hope that the National Square Dance Convention will continue to represent the broadest possible views of all segments of square dancing.

Dwight Conrad, President
Texas Camping Square Dancers
Fredericksburg, Texas

Dear Editor:

Sure appreciate the Style Lab in color. It is much easier to trace the dancers through the positions. Keep up the good work.

Hal and Mary Jane Holmes
Alger, Michigan

Dear Editor:

We started square dancing in the '50s and it *was really* fun. Through the '60s the 75 basics stayed put and the occasional "gimmick" calls could be tolerated. Then came the stupid '70s with the ever more complex calls and increased tempo, with far too many in-

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stances of four beats of music allowed for a figure that required eight to 12 steps, making dancing no longer fun but a grim competitive concentration of trying to remember over 300 calls, most of which require a different motion dependent upon your position at the moment. We keep seeing claims in SQUARE DANCING and the New England Caller of dances at the "relaxed" 75 basics level, but none are available in this area—all callers use the "Mainstream" which includes the latest brainstorms. So we'll go back to bowling and bicycling—not as much fun as square dancing used to be, but at least the rules do not change every other month.

M. R. Canfield
Weathersfield, Connecticut

Dear Editor:

I've just read "Round the World of Square Dancing" in the October issue. Australia news says, ". . . including a Japanese lass from the State of Wisconsin. . . ." I was the one who visited my friend and at the same time went to the 16th National Australian Convention

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TB 134 Bells on My Heart—Called by Bill Volner
TB 135 Most Wanted Woman—Called by Jim Deeter
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from the State of Minnesota on my way back to Tokyo. I really had a great time dancing with the people in Australia just like I enjoyed wherever I square danced in the United States. I've found by dancing on the other side of the world that there was also the place which friendly dancers live in. It's one of the nice things with the dancers all getting together and having fun—that's what dancing is all about—good music, good company and happy times. I am very lucky to be a part of what is, indeed, one of the greatest participation hobbies in the world. . . . I attended the 14th All Japan Square Dance Convention last month. Royal Prince and Princess Mikasa's smiling faces were among the 400 dancers.

Yoshie Ando, Tokyo, Japan

Rumor has it that another contingent of square dancers from Japan will join us next summer at the National in Anaheim. In addition three squares from Taipei will bring us our first group of Chinese dancers to visit America. Australians, New Zealanders, representatives from various countries in Europe are all among those pre-registered for the big one. —Editor

—BETTINA—

SALUTES THE BICENTENNIAL, 1976

Square Dancing—truly an American tradition among thousands, will hopefully become an American heritage and culture. How happy and thankful we should be!

The torch of leadership will pass, but prayerfully—to even stronger hands to hold it high so countless others, too, will become a part of the true America that made us a great, altruistic country!

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IN MEMORIAM

With the passing of Joe Abbot of Port Comfort, Texas, square dancing has lost another caller and long time friend. Joe is survived by his wife, Sue, and two daughters, Laura and Elizabeth. He will be missed and we extend our condolences to Sue and the girls.

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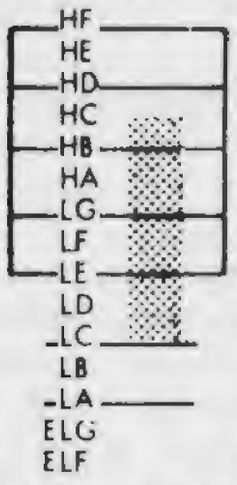
SINGING CALLS

GONNA BOOGIE TONIGHT — Grenn 12151
Key: E Flat **Tempo: 124** **Range: HC**
Caller: Earl Johnston **LE Flat**
Synopsis: Complete call printed in Workshop.
Comment: Recording volume seems weak. Good dance choreography. Good tune selection. Slower tempo seems to make for a more relaxed dance.
Rating: ☆☆+

SAN ANTONIO STROLL — Red Boot 195
Key: C **Tempo: 128** **Range: HC**
Caller: Bob Vinyard **LG**
Synopsis: (Break) Circle left — left allemande corner — box gnat at home — four ladies promenade inside — turn partner right — left allemande — promenade (Figure) Heads promenade halfway — sides right and left thru — square thru four hands — do sa do — eight chain four — stroll — swing corner — promenade.

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

Comment: Seems like many of the record companies picked this tune to release. Word metering could be adjusted for smoother execution. Music adequate. Rating: ☆ +

BOUQUET OF ROSES — MacGregor 2181
Key: B Flat Tempo: 128 Range: HC
Caller: Monty Wilson LB Flat
Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — men star right once around — left allemande corner — swing partner — promenade (Figure) One and three promenade halfway — down middle right and left thru — square thru four hands — do sa do outside two — box the gnat — pull by — turn partner left hand round — swing corner — promenade.
Comment: Need more music on called side. Bass response seems heavy or muddy on recording for average P.A. systems. Figure average. Music better with addition of banjo. Rating: ☆ +

THIS IS MY YEAR FOR MEXICO — Red Boot 196
Key: A Tempo: 128 Range: HC Sharp
Caller: John Hendron LA
Synopsis: (Break) Heads forward — grand parade (Alternate break) Four ladies chain across — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two couples square thru four hands — swing thru — spin the top — right and left thru — flutter wheel — sweep quarter more — swing corner — left allemande — promenade.
Comment: A real western tune that callers will probably handle with ease. Many words to remember

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Grandma's Feather Bed	Jay-Bar-Kay 6011
Movin' On	Ranch House 201
Spanish Fandango	Thunderbird 128
Smile Away Each Rainy Day	Kalox 1182
Bandy The Rodeo Clown	Red Boot 190

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and really nothing too outstanding about this release. Rating: ☆

RHINESTONE COWBOY — Jay-Bar-Kay 6013
Key: A **Tempo: 128** **Range: HC Sharp**
Caller: Red Bates **LB**
Synopsis: (Break) Four ladies chain — join hands circle left — whirlaway half sashay — circle left — whirlaway — weave ring — promenade (Figure) Heads promenade halfway with partner — two and four right and left thru — heads curlique — boys run — do sa do — eight chain four — swing corner — promenade.
Comment: One of the many recordings of this tune. A fine tune for singing callers. Average choreography with above average music. A very nice relaxed dance movement. Rating: ☆☆

CRUISING — Top 25319
Key: F **Tempo: 126** **Range: HD**
Caller: Emmanuel Duming **LC**
Synopsis: Complete call printed in Workshop.
Comment: A fun record on recorded side. Figure not fancy but adequate. Good feel on the music with nice tempo. A tune all can sing.
Rating: ☆☆+

HELP YOURSELF TO ME — Rhythm 102
Key: D **Tempo: 128** **Range: HD**
Caller: Pat Barbour **LB**
Synopsis: (Break) Circle left — left allemande corner — do sa do — left allemande — weave ring — do sa do own — promenade (Figure) Heads promenade halfway round — lead to right — circle four — make a line — go up to middle and back — star thru — do sa do — spin chain thru — those girls circulate two times — swing corner — promenade.
Comment: Another fine recording by the "Rhythm" label. Nice danceable figure. Good rhythmic calling by Pat. This company seems to have a good future. Rating: ☆☆+

HERE I AM IN DALLAS — Rhythm 103
Key: E **Tempo: 128** **Range: HB**
Caller: Wade Driver **LC Sharp**
Synopsis: Complete call printed in Workshop.




Chuck Bryant

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MS-167 That Song Is Driving Me Crazy By: Nelson Watkins
MS-166 Ole Man From the Mountain By: Johnny LeClair

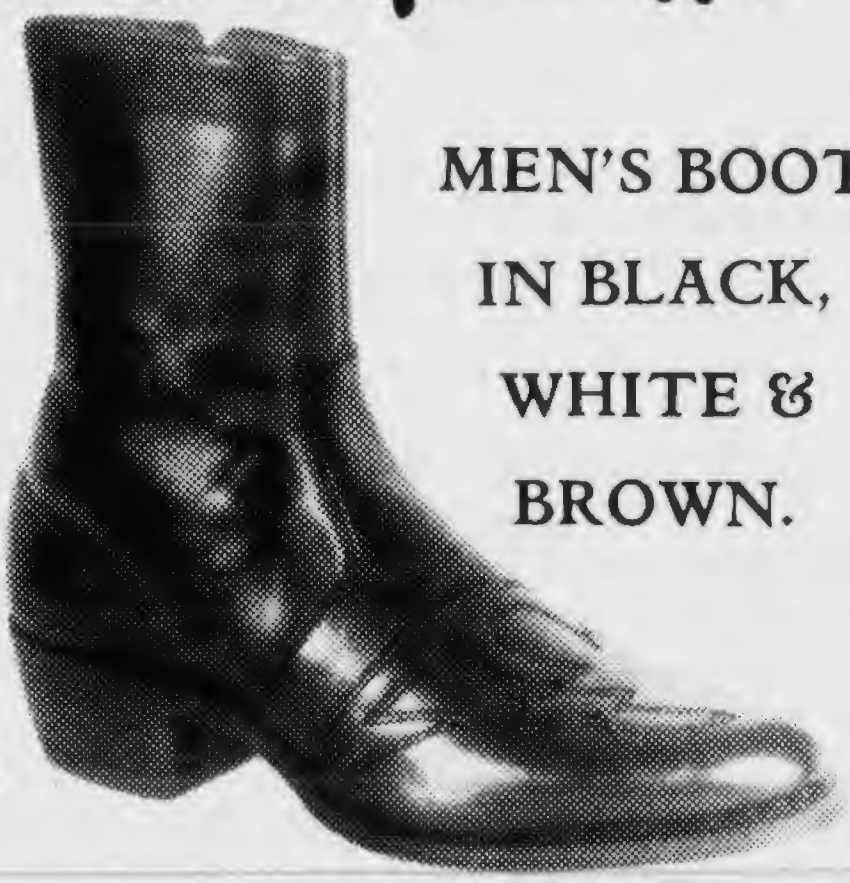
LIGHTNING "S" RELEASES
LS-5030 Tonight Someone's Falling In Love By: Art Springer
LS-5029 A Country Song is a Country Song By: Jack Cloe
LS-5028 Wish I'd Loved You Better By: Art Springer
LS-5027 Bring Back the Old Waltzes By: Dewayne Bridges

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Comment: A fine instrumental with nice calling on this new label. A pronounced beat gives good emphasis on recording. Some callers will have to be prepared for intro. Rating: ☆☆+

CHANGES — Hi-Hat 455
Key: F **Tempo: 128** **Range: HC**
Caller: Bob Wickers **LA**
Synopsis: (Break) Four ladies promenade — swing at home — heads lead right — circle four — break and make a line — curlique — all eight circulate — boys run right — left allemande — do sa do own — promenade — (Figure) One and three promenade halfway — down middle — right and left thru — square thru four hands — swing thru — boys run right — wheel and deal — curlique corner — scoot back — swing — promenade.
Comment: A nice standard tune for square dancing. Timing overall is good. A few spots seems rough but not enough to hurt danceability. Figure is adequate. Rating: ☆☆

YOU RING MY BELL — Rhythm 101
Key: C **Tempo: 132** **Range: HD**
Caller: Wade Driver **LC**
Synopsis: (Break) Four ladies promenade once around — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade home (Figure) Head couples promenade halfway — square thru four hands — right



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5065 THIS IS MY YEAR FOR MEXICO by Nelson Watkins
5066 THIS IS MY COUNTRY by Marlin Hull
5067 THIS LAND IS YOUR LAND by Warren Rowles

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SHELBY DAWSON


DICK PARRISH

and left thru — slide thru — square thru again four hands — trade by — corner swing — promenade.

Comment: This tune may cause problems for some callers but it has good possibility for success. Wade does fine job in calling. Strong rhythm section on instrumental makes it still a good record.

Rating: ☆☆

DAY DREAMS ABOUT NIGHT THINGS— Red Boot 192

Key: E Flat **Tempo: 132** **Range: HB Blat LB Flat**
Caller: Richard Silver
Synopsis: (Break) Circle left — left allemande — do sa do — men star left — turn thru — left allemande — swing own — promenade (Figure) Heads promenade half around — lead right — do sa do — swing thru — boys run right — bend the line — right and left thru — slide thru — square thru three quarters — swing corner — promenade.

Comment: Choreography is not smooth, causes jerky dancing. Instrumental has good banjo pickin'. This is not one of Red Boot's better releases.

Rating: ☆

ISLAND IN THE SUN — Top 25318

Key: C **Tempo: 128** **Range: HC LA**
Caller: Bill Kramer
Synopsis: (Break) Join hands circle left — left alle-

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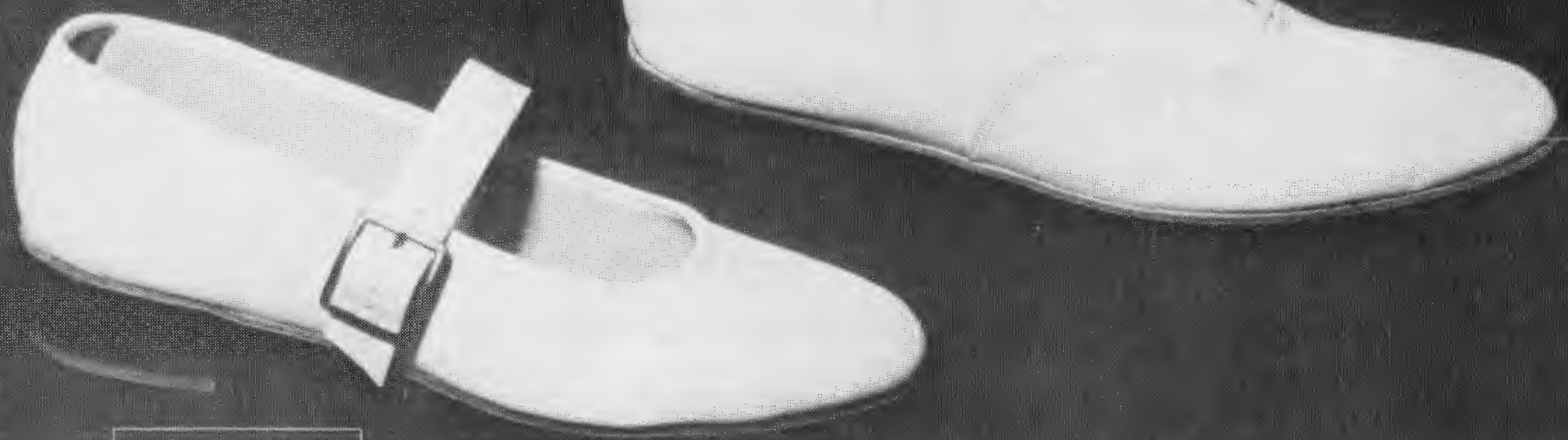
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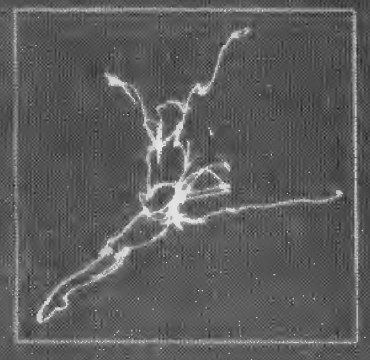
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mande — home do sa do — men star right once around — allemande corner — weave ring — do sa do own — promenade (FIgure) One and three square thru four hands — corner lady right hand star — heads star left in middle once around — go back to same two curlique — scoot back — swing corner — allemande left new corner — promenade.

Comment: Volume increase is required on this record. Another re-issue of a previous release by this company to an advantage with better choreography. Figure adequate with good music. Rating: ☆☆

ROSES AND LOVE SONGS — Square Tunes 166
Key: B Flat **Tempo: 128** **Range: HF**
Caller: Bob Fisk **LB Flat**

Synopsis: Complete call printed in Workship.

Comment: A nice moving dance with just enough meat in the figure to give it a good feel. Instrumental is fine for callers' use. Rating: ☆☆

BICENTENNIAL SILVER BELL — Grenn 12150
Key: F, F Sharp & G
Tempo: 126 **Range: HE**
Caller: Dick Leger **LA**

Synopsis: (Figure) Allemande left — balance own — grand right and left — meet own promenade — first couple right — circle four — ladies star by right — men walk around — turn partner shoulder to shoulder — promenade — both couples right circle six — ladies to center — men walk around — turn partner shoulder to shoulder — promenade — all join hands circle — ladies center — man turn partner shoulder to shoulder — promenade.

Comment: Recording is a very traditional dance for Bicentennial use. Can be used in beginners' classes. Will probably be given limited use in clubs. Rating: ☆☆

THANKS A LOT—MacGregor 2180
Key: E Minor & G Major
Tempo: 130 **Range: HB**
Caller: Otto Dunn **LG**

Synopsis: (Break) Left allemande — do sa do — men star left once — turn thru — left allemande — weave ring — swing own — promenade (Figure) Head couples pass thru — California twirl — reverse the flutter — sweep a quarter — pass thru — right and left thru — slide thru — everybody square thru four hands — trade by — swing corner — promenade.

Comment: A fast moving dance that will make dancers hustle to keep up. Otto's voice records well. Again MacGregor's music seems heavy on bass. Rating: ☆

MOVIN' ON — Hi-Hat 454
Key: F **Tempo: 130** **Range: HC**
Caller: Ernie Kinney **LC**

Synopsis: (Break) Four ladies chain — chain back


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Allen Tipton

RB 195 SAN ANTONIO STROLL
by Bob Vinyard

RB 196 THIS IS MY YEAR FOR MEXICO
by John Hendron

RB 197 GARDEN PARTY
by Lee Kopman


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JK 6013 RHINESTONE COWBOY
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Comment: This tune seems to be another selection of many companies. The first one out usually wins the most sales. Instrumental seems faster than called version. Good figure by Ernie. Rating: ☆☆

HOEDOWNS

CHINA BOY — Hi-Hat 630
Key: E Flat **Tempo: 132**
Music: Jack Carter — Bass, Violin, Banjo

SHADY HILL — Flip side to China Boy
Key: B Flat **Tempo: 132**
Music: Jack Carter — Bass, Violin, Banjo
Comment: A pair of standard hoedowns that many callers will use. These have the Jack Carter fiddle treatment and are very standard. Rating: ☆☆

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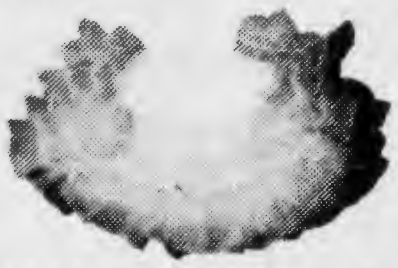
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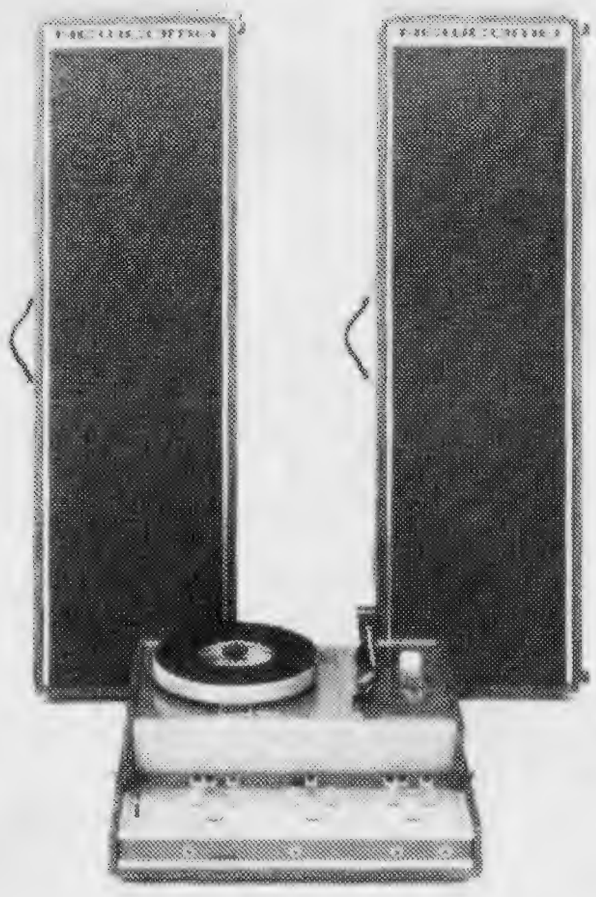
POSSUM SOP — Top 25320
Key: G **Tempo: 136**
Music: Al Russ Orchestra — Violin, Drums, Bass, Guitar.

ORANGE BLOSSOM SPECIAL — Flip side of Possum Sop
Key: A **Tempo: 136**
Music: Al Russ Orchestra — Violin, Drums, Bass, Guitar.
Comment: Possum Sop is a re-release of an old tune. Many callers will take to it if never having used it. Orange Blossom is more of a listening record than for square dance calling use. Fine instrumental. Tempo makes it quite fast but happy. Rating: ☆ +

KEEP MOVING — Hi-Hat 629
Key: F **Tempo: 128**
Music: Bluegrass-West — Guitar, Piano, Bass.

STEP ON IT — Flip side to Keep Moving
Key: G **Tempo: 128**
Music: Bluegrass-West — Guitar, Piano, Bass.
Comment: Some callers prefer this type of hoedowns. Recording is adequate for amount of instruments used. Tune adequate but seems to be tiring to call to. Bass guitar at times omits a beat. Rating: ☆ +

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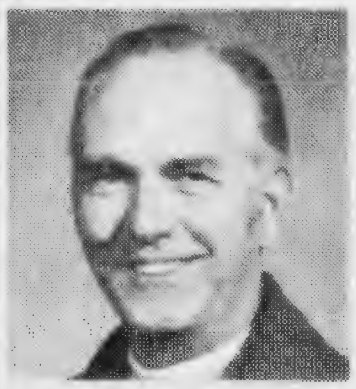


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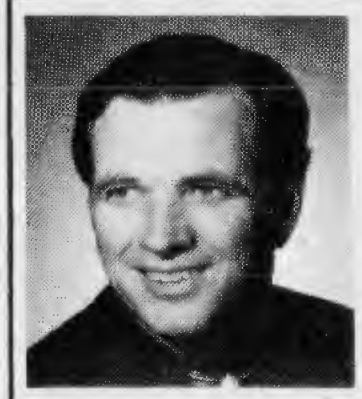


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(HERITAGE DANCERS,

continued from page 14)

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(LADIES ON THE SQUARE,

continued from page 29)

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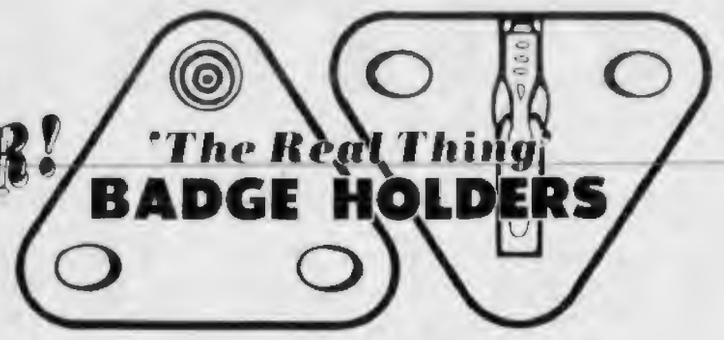


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(NATIONAL CONVENTION,

continued from page 32)

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So check the schedule, circle your favorites and rest your tired, sore feet while being informed and entertained.

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JUNE 6 - JUNE 11
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SEPT 5 - SEPT 10
Ernie and Naiomi Grosse, Syracuse, Nebraska
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Seventh Annual
Fall Square Dance Round-Up

AUGUST 29 - SEPT 4
Don and Peggy Ashworth, Enid, Oklahoma
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Fourth Annual Pre-Season
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(Memorial Day Week-End)

MAY 29 - MAY 31
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. . . . or the Late Season

Third Annual
Aspen-Time Square Dance Round-Up

SEPT 10 - SEPT 12
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Ben and Nan Baldwin, Champaign, Illinois
Don and Elsie Burkholder, Peaceful Valley, Colorado

JULY 4 - JULY 10
Cal and Judy Campbell, Albuquerque, New Mexico
Lenny and Mary Lou Roos, Lake Zurich, Illinois

JULY 11 - JULY 17
Walt and Betty McNeel, Dallas, Texas
Dale Wagner, New Berlin, Wisconsin

JULY 18 - JULY 24
Ken and Sadie Johnson, Wauwatosa, Wisconsin
Dale Wagner, New Berlin, Wisconsin

JULY 25 - JULY 31
Art and Mickey Matthews, Chicago, Illinois
Otto and Nora Warteman, Houston, Texas

AUGUST 1 - AUGUST 7
Marv and Marlene Lindner, El Monte, California
Norm and Patty Madison, Kansas City, Missouri

AUGUST 8 - AUGUST 14
Jon and Shirley Jones, Arlington, Texas
Bailey Campbell, Dallas, Texas

AUGUST 15 - AUGUST 21
Jim and Peggy Bauer, Evansville, Indiana
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AUGUST 22 - AUGUST 28
Don and Elsie Burkholder, Peaceful Valley, Colorado
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(WORLD, *continued from page 35*)

Harold Graham. An afterparty hoedown and hill country refreshments are on the program. Luckenbach is located six miles East of Fredericksburg and camping is also available.

Canal Zone

The Star-In-A-Circle Square Dance Club recently held "A Tribute to the Military" evening at its weekly dance in Fort Clayton,



(L to R) Cpt. McAllister, Mrs. and TSGT George Ropke

Canal Zone. Highlight of the evening was the reenlistment of TSGT George Ropke, U.S. Air Force, by Cpt. Lewis McAllister of the U.S. Army and witnessed by ETC Gary Kendall

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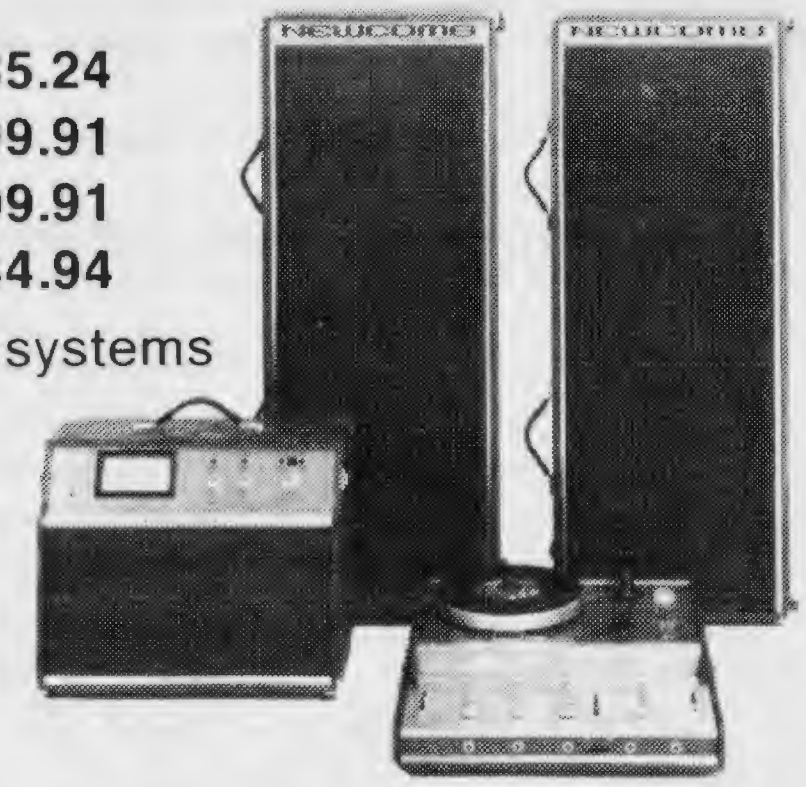


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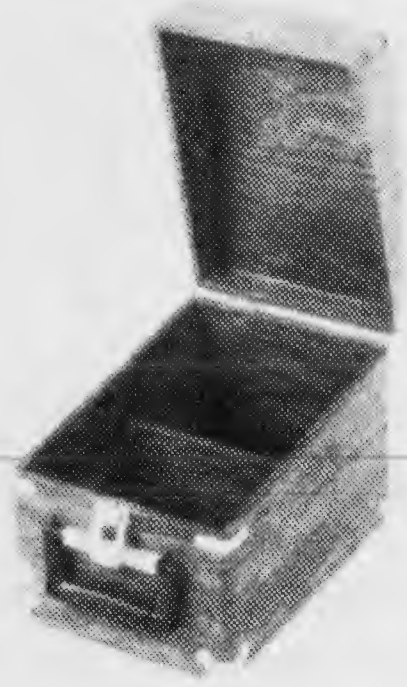
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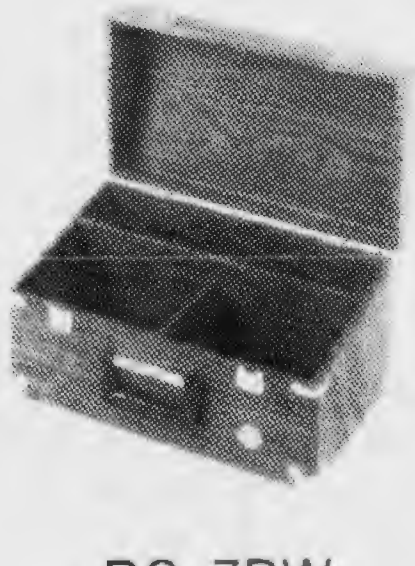
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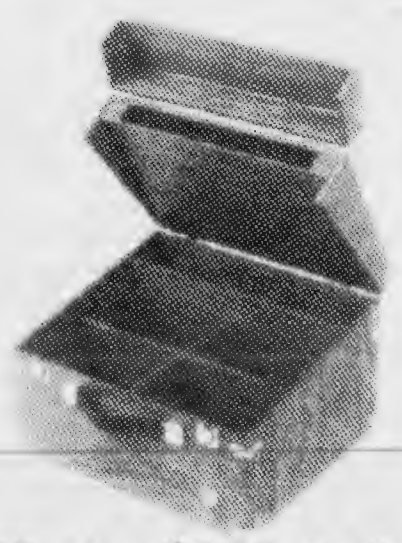
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and CW4 Sam Dalton. This was the final enlistment for TSGT Ropke and will complete his 20 + years military career. The dance hall was decorated by the Command flags of each branch of service represented in the Canal Zone and military music was played during the breaks between tips. The Star-In-A-Circle club membership consists of about 50% military of various services and 50% civilians stationed in the Panama Canal Zone.

Maryland

To spotlight the 13th Anniversary of the Skirts 'N' Flirts Square Dance Club of Prince Georges County, a concerted effort was made to contact and invite all past members of the club to attend the Anniversary Dance in November. Some returned and danced, some returned to socialize with former dancing friends. The Skirts 'N' Flirts pass along this information with the thought that other clubs might like to share this idea to encourage past members to return to square dancing.

Colorado

Square Halos Square Dance Club of Denver is presenting a "Spirit of '76" Dance on April 9th. Squares will form at 8 pm with Al Horn calling. Glen and Mary Nokes will be on hand at 7:30 to conduct rounds.

Oregon

Hark, all ye city dwellers! For a three-day weekend of fun for all the family, come to the Chetco Swingaroos' 16th Annual Azalea Festival in Brookings May 28 to 30th. Callers from Oregon and Northern California will be on hand Friday and Saturday nights and Earl "Foxy" Fox will call the Sunday dance. This seacoast town goes all out for this event. A parade of floats, barbecued beef dinners, sea food dinners, a carnival for the kids, square and round dancing and plenty of fun for non-

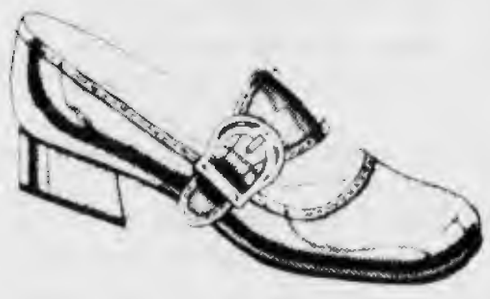
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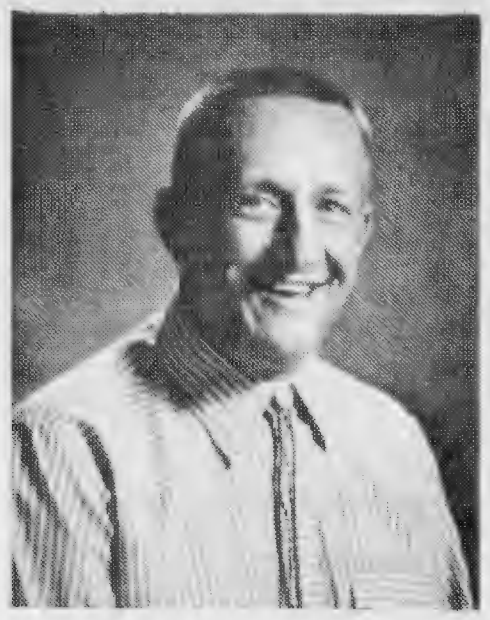
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Don Armstrong

dancers, too! There are many motels and restaurants and plenty of well-equipped camping areas.

Virginia

Grand Promenades Square and Round Dance Festival will be held March 27th at Bridgewater. Callers are Chuck Stinchcomb, Sparky Carlton, Jesse Shackelford and Harry Hise. Ron and Carolyn Hankey will conduct rounds.

Ontario

Skyway Squares of Burlington are holding their 10th Spring Fling at M.M. Robinson High School on March 14th. Jack Lasry and Stu Robertson will be calling the squares with Phyl and Frank Lehnert and Wynne Robertson cueing and teaching rounds.

Kansas

The Southwest Kansas Square Dance Festival will be held April 2 and 3 in the Civic Center at Dodge City. This is the 26th Annual Festival and Lem Gravelle will be the feature caller. Dave and Nita Smith will be on hand to instruct the rounds. Area callers will be

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featured on the Saturday night program and Air Cap Tappers will provide special entertainment.

Illinois

Another example of fine publicity for the square dance activity was a feature story with photographs which appeared in the Galesburg Register-Mail in October. Written by the Woman's Page Editor, Isabelle E. Buncher, the article detailed some of the history of the activity, a description of the type of apparel worn by square dancers today, and excerpts from an interview with caller Orlo Moore. Other areas should be so fortunate as to get this kind of publicity for the activity.

Hawaii

The Ocean Waves Square Dance Club of Mililani celebrated their first year of dancing and ushered in the Bicentennial with a free New Year's Eve Dance. All clubs in the state were invited to join in the celebration. Bud Garrett called through midnight and breakfast was served following a community display of fireworks. A great time was had by all.



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IN MEMORIAM

Chuck Shaw, long an enthusiastic square dancer, from Riverton, Wyo., passed away December 22. Our deepest sympathies to his wife June and their two sons.

CONTRAS

A "NEW" SERIES OF RECORDS

This month we feature a number of contra records reviewed by Ken Kernen of our staff. Since these records were all produced by one label, we have not given them a star or symbol rating, but simply made comments to aid the caller in evaluating them. Other contra records received in the future will be reviewed in the same manner.

YUCCA JIG — Shaw 195/196
Caller: Don Armstrong
Formation: Contra lines 1, 3, 5 etc. couples active and crossed over.
Synopsis: With couple below left hand star — same four star right — active couples down center — below two, up the outside — actives do sa do in middle — one below swing — half promenade — right and left thru.
Comment: Interesting and easy duple minor contra using good traditional music from Folkraft. The tune is Major Mackey's Jig which has been especially edited for contra phrasing.

SHADRACK'S DELIGHT — Shaw 193/194
Caller: Don Armstrong
Formation: Contra lines 1, 3, 5, etc., couples active and crossed over.
Synopsis: With one below do sa do — right to corners and balance four — turn right half — balance four — men turn left half — swing own — put her on right, down in fours — wheel turn — come back to place — cast off — right and left thru — ladies chain.
Comment: Lively action contra written by Tony Parkes that uses Folkraft's Dashing White Sergeant music extended and edited for contras.

NEEDHAM SPECIAL — Shaw 301/302
Caller: Don Armstrong
Formation: Contra lines 1, 3, 5, etc., couples active and crossed over.
Synopsis: Everybody forward and back — corner swing — go down in fours — wheel turn — come back to place — bend line — ladies chain — chain them back — all pass thru and turn alone — with the lady on the right promenade home.
Comment: Well known and popular contra originally written by Herbie Gaudreau and also released recently by Red Boot. Music used is a good tradi-

(Please turn to page 76)

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tional 6/8 tune called Sherbrooke played by Grenn's Al Russ Orchestra.

LONG VALLEY — Shaw 303/304
Caller: Don Armstrong
Formation: Contra lines 1, 4, 7, etc., active and crossed over.
Synopsis: Actives go down outside — below two, with couple above circle four — once around then ladies chain — chain them back — actives cross go up past two — with couple below circle four — actives down center below two turn out — up pass one — weave in — cast off, actives cross go down outside.
Comment: A challenging contra in triple formation that shouldn't be tried on beginners. Experienced dancers will find the dance pattern pleasing. Music is Fisher's Hornpipe by Blue Star which callers may also find useful as a hoedown.

INFLATION REEL — Shaw 305/306
Caller: Don Armstrong
Formation: Contra lines 1, 3, 5, etc., active and crossed over.
Synopsis: With one below do sa do — with same girl swing — put her on right go down in fours — wheel turn — come back to place — bend the line — right and left thru — with music ladies chain — circle four once and a quarter more — pass thru, new corner do sa do.

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Comment: Well written contra by Tony Parkes that callers will find useful early in their contra program. Music is Blue Star's Ragtime Annie which has been edited especially for contra phrasing.

UP JUMPED THE DEVIL — Shaw 199/200
Caller: Don Armstrong
Formation: Contra lines 1, 3, 5, etc., active and crossed over.
Synopsis: Complete call printed in Workshop.
Comment: Active but simple alternate duple contra using good fiddle lead Up Jumped the Devil music from Sets in Order that has not been available for fifteen years. Callers will also find this a good hoedown for their record case.

RACCOON RAMBLE — Shaw 197/198
Caller: Don Armstrong
Formation: 1, 3, 5, etc., couples active and crossed over.
Synopsis: Actives center, down in fours — turn alone come back to place — cast off, same four left hand star — right hand star — inactive man drop out, others balance in threes — those three circle left — inactive lady drop out, with man balance three — those three circle left.
Comment: Unusual but typically well choreographed dance by Don Armstrong. Be sure to listen to the way Don cues this dance. Music is Old Raccoon by Fred Bergin's Square Dance Orchestra.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

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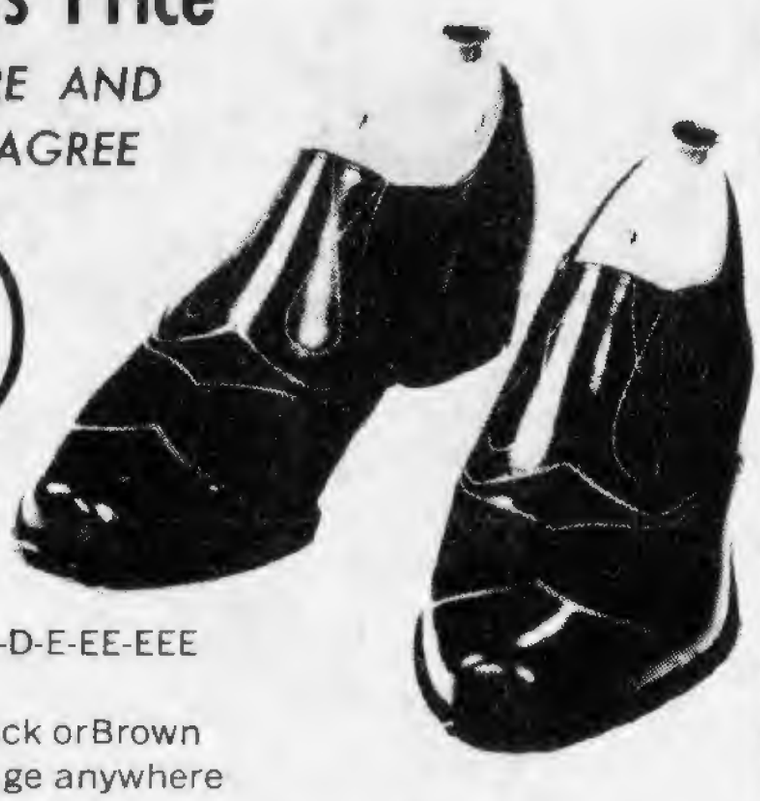
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